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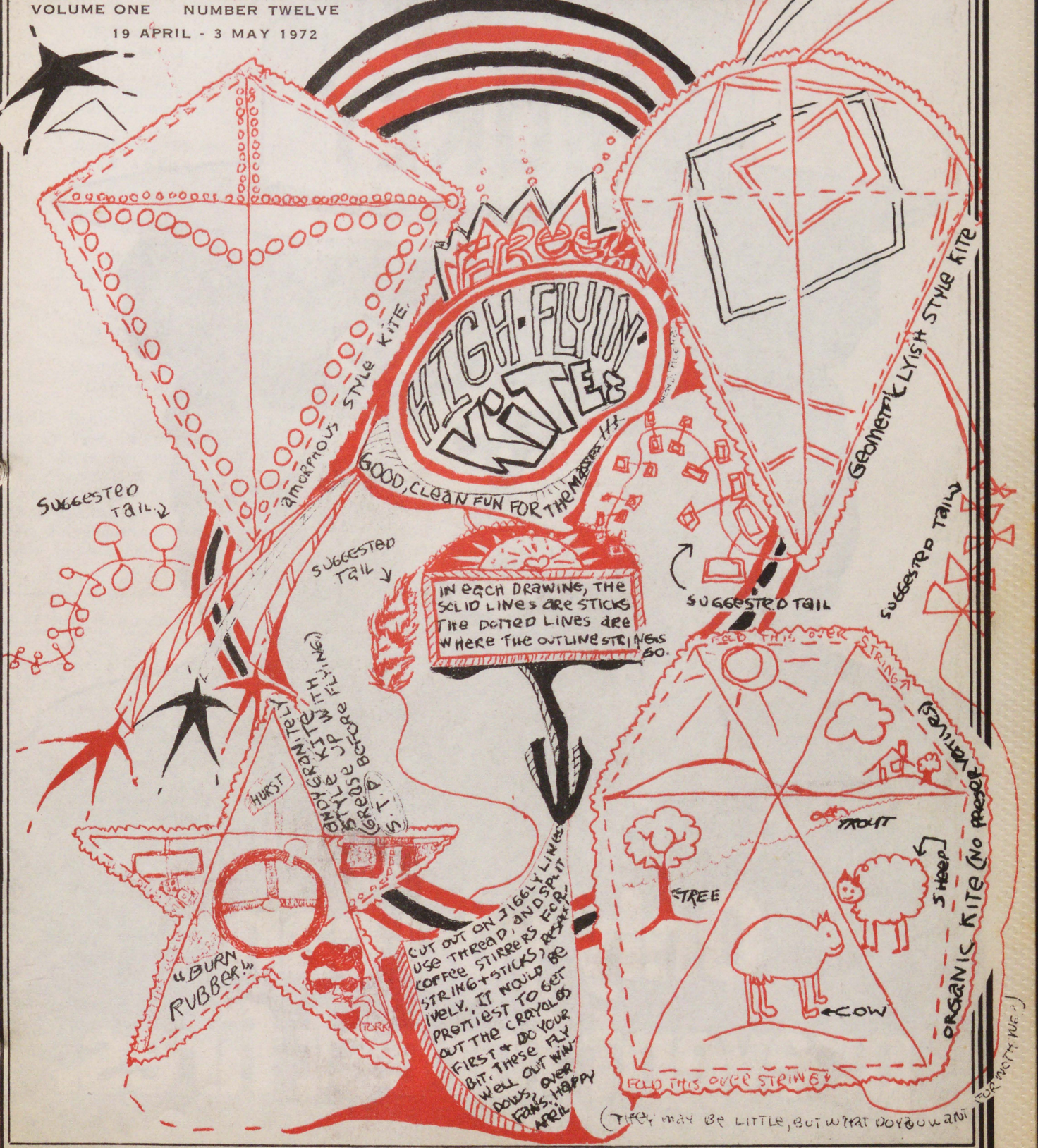
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# STRAIT

VOLUME ONE NUMBER TWELVE

19 APRIL - 3 MAY 1972







**Only you can  
prevent forest fires.**



# STRAIT

STATE UNIVERSITY COLLEGE  
AT BUFFALO

19 APRIL - 3 MAY 1972

VOLUME ONE NUMBER TWELVE

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COVER BY WENDY HUGHES

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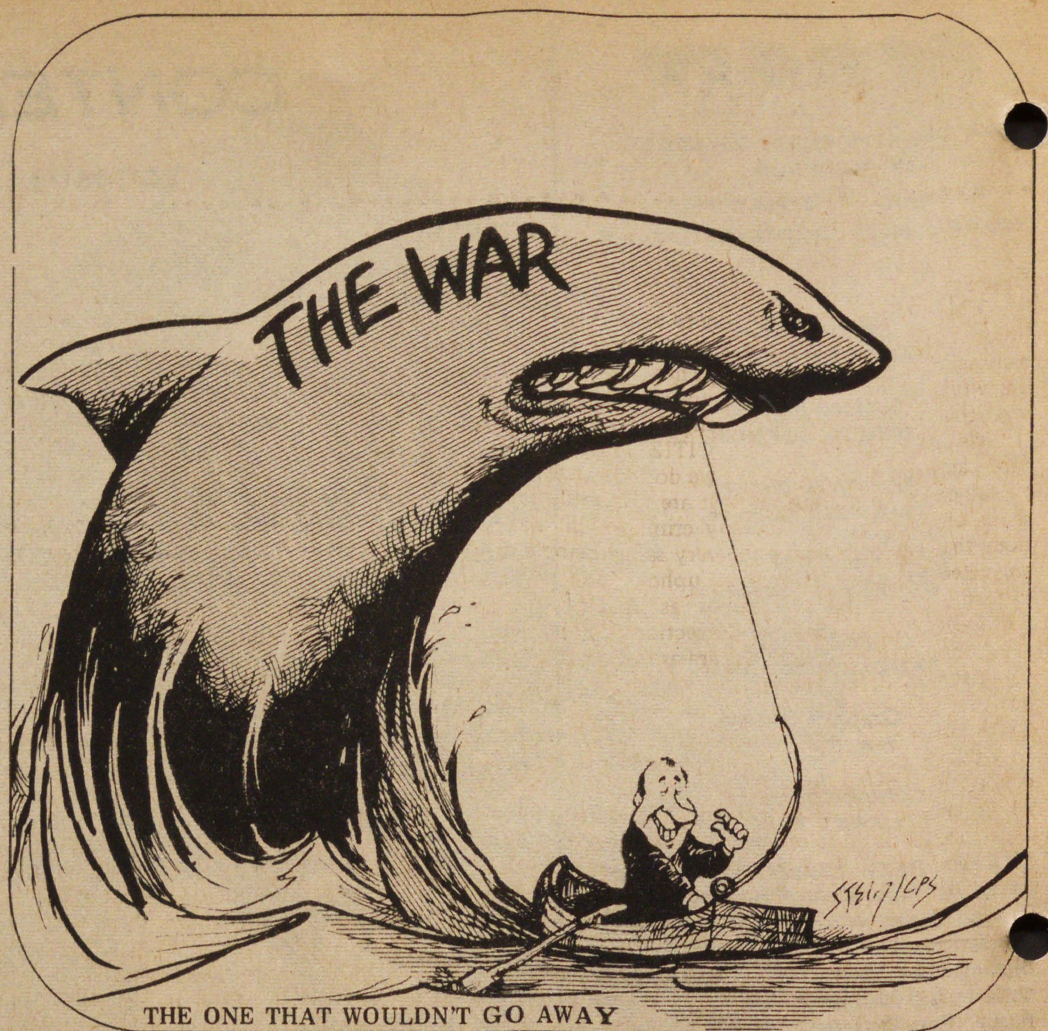
### GO FLY A KITE

Well, after looking over our contents and finding in it a lecturer on insanity or lack of same (Thomas Szasz), the S.D.S. Convention, another article on the coming elections by Mike Kaiser and a photo essay on little girls, there's not much we can say about being together. Our advice might be to get outside for awhile and take us along and by all means read us.

Take heart in the semi-victory of the Harrisburg Seven and keep watching for news of the Buffalo 5, who came up for trial at the beginning of this week. We want you to not only think but to take action, any kind of action in your lives and maybe we can all get out of the despair washing over the nation. There seems only two alternatives to keeping one's sanity. . . Act or Leave.



## editorial



# MR. PRESIDENT, WE'RE SICK OF IT.

The frustration, the anxiety, the intense helplessness and hopelessness felt by us in the wake of the renewed bombing of North Vietnam cannot be put into words. At least not into words which have not already been spoken by the best people in our nation. We have said it again and again, as politely and as violently as we know how: End the killing in Southeast Asia. We have tried everything available: peaceful demonstrations, not-so-peaceful demonstrations, letter-writing campaigns, teach-ins, draft card burnings, induction refusals, political campaigns for peace candidates, etc.

At times like these we all want to push upon others our remedies: some of us would have us all in the streets of Washington with torches and rocks, others would have us in yet more massive letter-writing campaigns, still others would have us all pray to whatever powers there be to help us end the war. We cannot tell you what form your action against this escalation should be. But we implore you to do whatever you can as an individual, or in groups, to stop the war. We must not allow our frustration to overcome us. Please, don't let someone else speak for you.

## Do what you must - but please do something.

If your particular form of protest goes along the lines of demonstrations, we have a few to inform you of. The first is a local demonstration: Tuesday, April 25 at 4:00pm at Niagara Square. It is sponsored by the People's

Coalition for Peace and Justice. The second is a national demonstration sponsored by the Students for a Democratic Society in Washington, April 29; further information by calling 882-7181.



# interchange

Dear Friend,

Would you be kind enough to read my letter regarding the brutal conditions that exist in the prisons of Pennsylvania, as well as in many other states. These conditions are not only unlawful but their mere existence is an outrageous mockery of everything that our country stands for.

We of the IMPRISONED CITIZENS UNION do not advocate pampering prisoners but we do feel that no person should be subjected to conditions that are not only revolting to ones sense of decency but actually criminal in themselves-conditions that are created by the very same people who have been entrusted by the Citizenry to uphold the law but who have instead caused such tragedies as Attica and the CRIME FACTORIES that they call Correctional Facilities.

Some of these conditions are as follows:

- 1) Prisoners being beaten and even killed by sadistic prison guards.
- 2) Unjustified Macing and gassing of defenseless prisoners.
- 3) Lack of proper food, clothing, medical treatment and religious rights.
- 4) Forcing prisoners to pay for their eyeglasses, denture and other necessities out of their slave wages of 20 cents per day.
- 5) Depraved abuse of the mentally ill and Youthful Offender.
- 6) Racial and religious discrimination.
- 7) Driving certain hard prisoners to the depths of insanity and suicide.
- 8) Operating such torture devices as: the sweat box, wall chains, wrist clamps and filthy underground dungeons where prisoners are forced to sleep on the cold concrete floor; where their screams cannot be heard as they are being beaten by a "Goon squad" and where they are held incommunicado from everyone including their family, friends, attorneys and religious Ministers.

As shocking as these charges may seem, I assure you, Sir, that every single word is true and will be proven in court shortly.

Several months ago, a large number of us prisoners, out of sheer necessity formed a bi-racial and non profit organization to correct these revolting conditions through LEGAL means. We entitled our group the Imprisoned Citizens Union, with prisoner, Richard J. Mayberry as our director and legal advisor.

The Imprisoned Citizens Union has filed a Civil Rights Class Petition in the U.S. District Court at Philadelphia, Pa. in an effort to overhaul the entire prison system (NO.70-3054). We are now in the initial stages of locating witnesses, collecting evidence and preparing for a mass hearing in the Federal Court shortly.

However, unforeseen to us, we have taken on an enormous task because many of the charges date back over several years, plus there are so many witnesses to locate, so many charges to prove in addition to the fees that must be paid to lawyers, researchers, etc.

What makes our task even more difficult is the fact that we are paupers, we have no credit, we have no vote nor do we have any influence. Right now all we do have is a social stigma that has prejudiced many people against us.

On the other hand, our opponents in this Civil Rights Action possess much wealth, enormous influence and that "HOLIER THAN THOU" image, and needless to say they are using all of these assets to defeat our efforts to establish a "practical" rehabilitation program and prison conditions that are at least tolerable.

Even though we have broken the law in the past, we are still human beings. We share the same emotions as those in the free world--love and concern for our families, pain, sorrow, fear, worry, along with a sincere desire to salvage something from our lives so that we can return to the free world better men and not bitter men.

We appeal to you, as a humane and progressive person, to help us with our task. If you are willing to help us, will you then kindly fill out the coupon below. Thank You.

Respectfully and Sincerely Yours,  
Dominick Codispoti  
Prisoner, C-8204

IMPRISONED CITIZENS UNION  
P.O. BOX 4731  
PHILADELPHIA, PENNA. 19134

NAME .....

ADDRESS .....

( ) ENROLL ME AS AN I.C.U. MEMBER.\* ENCLOSED IS MY INITIATION FEE OF \$5.00

( ) I WISH TO SUPPORT YOUR CRUSADE WITH A CONTRIBUTION OF \$ .....

( ) I WISH TO ASSIST THE I.C.U. AS A VOLUNTEER HELPER

( ) ENCLOSED FIND THE SUM OF \$3.50 FOR A 1 YEAR SUBSCRIPTION OF THE "PRISONER'S FREE PRESS"---THE MONTHLY PUBLICATION OF THE I.C.U. THAT PULLS NO PUNCHES AND TELLS THE FACTS JUST LIKE IT IS!!!

\* All members receive the I.C.U. Publications and other literature.



# MIND'S EYE



■ JAN NUZZO

## INTEGRATION OF PASSION

In the tradition of Romanticism, man's passionate response to his surroundings shows his vital relation to an intense way of life. In different eras of time, man's passion has different meanings in regard to both his reactions and interactions with his environment and with others. Basically, passion concerns itself with man's need for certain things and also his desires for certain things. Through history, it seems, these two things, necessity and wants are directly related to man's view of his own passions as well as the other facets which complete the human organism.

Historically speaking, one aspect of man's inner drive is related to the position in which he found himself in what we describe, however inaccurately, as pre-civilization.

In the view of many, most notably Hobbes, this was a time that was largely characterized by stringent competition and widespread brutality. The case has been made that this was an epoch in which man concerned himself with crude passion satisfaction to provide for his basic--often termed--animal needs and desires. Those who deny that man is inherently evil may notice that this is far from the only objection to the treatment of this problem. On another count, it may be proposed that the problem is not that man's nature compels him to be highly competitive and brutal, but that man is merely too amenable to his situation. For example, one theory is that man's switch from gathering to hunting inspired a destructive behavior which carried through in later generations in the form of murder. The implication is that man yielded to a brutal passion and expanded upon it as time went on.

On the contrary, it would seem possible to say that this was not the case. It seems more likely that the notion of murder became ingrained through practice (habit) rather than pre-meditated brutality.

Man may have incalculable power, but his margin of error is immense. He often falls into things rather than critically analyzing them and seriously projecting their consequences.

As opposed to the previous discussion of physical enactment of passionate needs, there remains the task of analyzing the theory involved in passionate desires. On one level, basic needs are closely tied with human desires. For example, the satisfaction of physical needs is desired as well as so-called, sophisticated desires. In some cases it has even become a passion to control one's passions and this relates to man's theorizing--his reflection as to the workings of himself as a total organism.

Freud's "human bundle of desires" concept of man leads us to ask --- why do we make the attempt to control our passions? Since we don't really have complete control over nature (and even if we did on earth, we don't in the cosmic sense), we desire control over something in order to establish an identity. This something is ourselves. If we can control other people, nature, prestigious jobs, etc., we can at least control ourselves. Apparently, in order to prove that we are masters of ourselves we control desires we have, often arbitrarily. Another result might be that we can convey the idea that we do in fact have intense power within us (which could be demonstrated in passionate behavior), but we don't use it.

The discussion of passion as necessity and as pleasure comes down to physical demonstration and theorization. When we move away from the physical perception of this situation, we must be aware of the different aspects of theorizing.

I would suggest that often the theory which we set up as the ideal is seldom, if ever, to be realized because we do not wish to realize it. If we were to attain the pragmatic acting out of workable theories, we would destroy our metaphysical reference to and reverence of perfection.

Further, it may be asked--does theorization show the direction in which man and his society travels? Perhaps instead it only indicates trends of the few who do not need or are not aware of any need to have an absolute and perfect goal.

From this, it seems, that passion is a behavior which does not discriminate against the total man. It shows that man cannot divide himself into rational and non-rational, but instead, must treat his being as a totality.



## Thomas S. Szasz

*the problem  
is within  
the bounds  
of morality*



Last Thursday night Convocations Board presented Dr. Thomas S. Szasz, world-famous and controversial psychiatrist. Szasz is the author of several books on modern society and "mental illness," including *The Myth of Mental Illness*; *Law, Liberty and Psychiatry* and *The Manufacture of Madness*.

### • TOM PECHAR

A good introduction to the controversial ideas of Dr. Thomas S. Szasz is to consider the Buffalo State Mental Hospital just a few steps away from us. For most of us, it is a giant; forbidden, unknown, mysterious and replete with towering steeples, barred windows and echoing wails in the night. And these are only the visible barriers. The invisible ones are much more sinister.

The word "insane" is one which we have learned to mystify behind psychiatric jargon like "psychotic," "compulsive" and "neurotic" just as the word "tolerance" is one which we have learned to disregard with the often sincere yet completely ignorant belief that I know what is good for the world, and even

more frightening, that if I don't, then the expert does. If we leave it to the expert, in this case the psychiatrist, we have completely abdicated our responsibility for tolerance, and thus have wiped our conscience clean except for the occasional scream at three o'clock in the morning.

Dr. Szasz then comes around and doubly shakes us up by first claiming that there is no such creature as "mental illness" or "insanity," thereby removing from us the neat little categories in which we could place "someone who does something that we don't like" and at the same time making us realize that we have a responsibility to tolerate. To tolerate someone who talks to himself all day long or who masturbates while waiting for a bus? one might ask. You've got it friend. It's the easiest thing in the world to get him put away, out of our sight for the rest of his life. Because if he's honest, then the guy will probably maintain the whole time he's in there that there is absolutely nothing wrong with him. And Dr. Szasz maintains that that is the quickest and easiest way to make sure that you stay there, by refusing to recognize a cure.

Consider your civil liberties as a mental patient in an asylum. . . . I hope you haven't spent any more time than this considering, because the fact is that you have no civil liberties. Constant tranquilization, shock treatment, strait jackets and intimidation all see to that.

You are in effect incarcerated, and if they don't want you to leave, you do not leave, whether you have voluntarily gone for treatment or have been committed.

In his book *The Manufacture of Madness*, Szasz compares the authority of the Inquisition in the Sixteenth through Eighteenth Centuries to the authority of the psychiatric profession today. The Inquisition had God behind it and could burn "heretics;" psychiatry has medical terminology behind it and can commit the "mentally ill." Herein lies the problem.

Medical terminology describes organic diseases, but psychiatrists transfer the organic to what they call the "functional." The objective is subjectified, and this is the metaphor. Szasz offered a perfect example Thursday night. An organic disease such as cancer exists within the organism even after death. Empirical evidence of cancer is present in both the living organism and in the cadaver. It is objective observation. But, he asks, where does one find evidence of compulsive neurosis in a cadaver? Psychiatrists make moral and political decisions (subjective and functional) within a medical (objective and organic) context.

The game played between "therapist" and "patient" is clear and very, very cruel. "Persons said to be mentally ill often impersonate the sick role, and psychiatrists in turn impersonate the role of the physician. Both deceive themselves and as many others as can be taken in. . . . Psychiatric diagnoses are stigmatizing labels phrased to resemble medical diagnoses and applied to upsetting, annoying or offending behavior."

We find ourselves in the position of realizing the role of words in the determination of our understanding or as Dr. Szasz said, "The American public has taken this in just as the German public accepted the Jews as vermin. . . there is a logic to language, it cannot be used freely without consequences. . . ." If we offer credence to Szasz, we come to the conclusion that we have been had, with astounding consequences.

An evaluation of the concept of the expert becomes necessary, along with an evaluation of our necessity to tolerate. We would at least be honest if we placed a relative in Pilgrim State Hospital for "senile psychosis" if we admitted that we don't want to tolerate him, that he would interfere with our lives, rather than having a shrink diagnose him as mentally ill on the basis of a lot of subjective medical jargon. Because the problem is as *within* the bounds of morality as it is *not within* the bounds of medicine.



*(The following is a guerrilla theatre play which is adapted from Lewis Carroll's "The Walrus and the Carpenter" and intended for two narrators and four players. It was adapted and first performed by the Beast, a revolutionary theatre group out of Berkeley. It was performed at the SDS National Convention at Harvard early this month, with an unspoken preface that there should be "less talk and more action.")*

#### THE WALRUS AND THE CARPENTER

Nixsun was shining on the war  
Lying with all his might  
He did his very best to make  
The war look smooth and bright  
And this was odd because it was  
full of pain and blight

The Vietnamese fought valiantly  
Because they knew Nixsun  
Had got no business to be there  
After the French had run  
"We're sorry to be rude", they said  
"But we'll have to spoil your fun"

The sea was full of Seventh Fleet  
The jungle was burned dry  
You could not see a cloud  
For all the bombers in the sky  
No birds were flying overhead  
They were afraid to fly

The walrus and the carpenter  
Were walking close at hand  
They wept like anything to see  
Such quantities of sand  
"If this were only cleared away"  
They said, "it would be grand"

"If seven cops with seven mops  
Swept it for half a year,  
Do you suppose", the walrus said,  
"That they could get it clear?"  
"I doubt it", said the carpenter,  
And shed a bitter tear.

"O oysters, come and walk with us!"  
The walrus did beseech,  
"A pleasant walk, a pleasant talk  
Along the city streets,  
We cannot do with more than four  
To give a hand to each"

Four young oysters hurried up  
All eager for the treat  
Their sighs were bright, their faces washed  
Their shoes were clean and neat  
But they'd marched so far in years gone by  
They hadn't any feet

Four other oysters followed them  
And yet another four  
And thick and fast they came at last  
And more and more and more  
All hopping through the city streets  
And causing quite a roar

*(jump to last column, page 9)*

# SDS NATIONAL TO SMASH

In a massive effort to "smash racism" a group of an estimated 1100 people gathered at Harvard University in Cambridge, Massachusetts during the weekend of 30 March to 2 April, 1972.

The Convention actually began when a chartered plane of about 150 SDSers from the West Coast and Hawaii marched through Logan Airport in Boston chanting, "Smash Racism - Come to the SDS Convention."

During the days that followed students, faculty members, workers, welfare mothers and caseworkers from all over the U.S. and Canada registered for the convention. By Sunday, 2 April, the last day of the convention members of SDS and several of the other minority groups that were present felt that they had formulated a new strategy for fighting racism. New officers of SDS were elected - about half of them minority students. Originally the Harvard-Radcliff SDS was refused their request for rooms in which to hold the convention. Because of the widespread reputation that SDS had received as perpetrators of destruction and violence, or as Marty Reife, National Secretary of SDS stated: "knife-yeilding bomb-throwers" the administrators shied away from opening their hearts and doors to the conventioners. But SDS won out.

Thursday evening marked the opening session of the convention. The opening plenary session was held in Ames Court room at the Harvard Law School, with two additional rooms being used to hold the overflow crowd. Speakers from several of the minor political and minority groups addressed the group. It took the conventioners over an hour to adopt a modified method of parliamentary procedure to be used during the convention workshops and meetings. At one point members debated whether or not the straight, or "over-ground" press should be allowed to attend the convention. It was decided that they could attend the opening plenary session, but after that it would be up to the individual workshops and sessions whether or not they should be allowed into the rooms to report.

On Friday morning the SDS convention workshops began. The topics covered were of a broad scope - moving from political trials to the war in Southeast, to minority group struggles to the subject of racism on the campuses.

Students from Harvard University offered their dorm rooms as meeting places for several of the workshops. In the workshops proposals and the final drafts of resolutions were formulated. One resolution about U.S. Imperialism in Africa was originally drawn up by Kansas City-SDS, Philadelphia-SDS, and the Ethiopian Student Union. An estimated sixty people helped with the final draft. Among other things this particular resolution called for: 1) Demonstrations against racist texts and racist professors [ie. Halstead from the State University at Buffalo who claims that Africans rebel through a lack of intelligence] who try to justify colonialism.

"The carpenter is sleeping the butter's on his face  
The vinegar and pepper are all about the place  
Let oysters rock your cradle and lull you into rest  
And if that will not do it we'll sit upon your chest  
We'll sit upon your chest! We'll sit upon your chest!  
The simplest way to do it is to sit upon your chest!"

*(now jump to bottom page 9)*



# CONVENTION

## RACISM

• BEVERLEY CONRAD

- 2) Demonstrations against private and public concerns involved in the exploitation of African people.
- 3) Actions against racist media presentations of Africa like Tarzan, *The Untamed World*, etc.

The problems that certain chapters and/or individuals had encountered in the struggle against racism were also discussed in the workshops. For instance, it was found that only a small number of persons attending the workshops were aware of the U.S. imperialistic actions in Africa. Members of that workshop then discussed the formation of a widespread campaign to enlighten SDSers and other people on that problem.

On Saturday over thirty resolutions were presented, debated, discussed, and eventually voted either for or against.

One of the major resolutions that was presented and debated was: "The U.S. Government Pushes Racism." The questions debated were: *Is the U.S. government responsible for the great oppression that Black and Latin people are facing in this country and others today? Is the government consciously pushing the racist theories and ideologies that lie about the reasons why Black and Latin people are oppressed? What are Banfield's, Shockley's, Jensen's, Hernstein's, et. al. connections with the government? How can students expose the government and their allies of pushing racism, etc.?*

On voting: *Should SDS build a boycott of the elections this year? Should SDS back a candidate? Should SDS and other groups call massive demonstrations in San Diego and/or Miami at the Republican and Democratic conventions?*

Resolutions on a large number of other topics were also presented at the convention.

Caseworkers and students from Chicago presented one on the oppression of women and welfare. The War and prisoner support was also discussed.

On Saturday evening a Canadian theater group present a play by Brecht - *The Exception and the Rule*. Afterwards a party was given for the conventioners.

Overall, the tone of the convention was serious. The SDSers seemed to mean business in their formation of a massive attack against racism in the U.S.

Members of SDS expressed a wish to hear from campus, and other groups. They feel that in a way they might be able to serve people by acting as the aids in helping oppressed groups. They also hope to form a sort of Student-worker alliance wherein SDS will help workers attain better working conditions, more pay, and a possible fewer hours. A recent slogan of SDS is "Forty Hours Pay for Thirty Hours Work." Members of SDS feel that if a situation such as this were to go into effect, the result would be one that 1) would create more job situations, and 2) act as a possible end to the period of inflation that the U.S. is now experiencing.

What remains now, however, is for all the proposals and resolutions to be put into practice.

The walrus and the carpenter  
Marched on ten miles or so  
And then they rested on a stage  
Ready to start the show  
And all the little oysters  
Stood and waited in a row

"The time has come" the walrus said  
"To talk of many things  
"Of shoes and ships and sealing wax  
Of cabbages and kings  
Of why the sea is boiling hot  
And whether pigs have wings"

"But wait a bit" the oysters cried  
"Before we have our chat  
For some of us are out of breath  
WE don't know where we're at"  
"No hurry" said the carpenter  
They thanked him much for that

"A loaf of bread to feed the war  
Is what we chiefly need  
Frozen wages besides  
Are very good indeed  
Now if you're ready oysters dear  
We can begin to feed"

"But not on us!" the oysters cried  
Turning a little blue  
After such kindness that would be  
A dismal thing to do!"  
"The Park is fine" the walrus said  
"Do you admire the view?"

"It was so kind of you to come  
And you are very nice"  
The carpenter said nothing but  
"Cut us another slice!  
I wish you were not quite so deaf,  
I've had to ask you twice!"

"It seems a shame" the walrus said  
"To play them such a trick  
After we've brought them out so far  
And made them trot so quick"  
The carpenter said nothing but  
"The butter's spread too thick!"

"I weep for you" the walrus said  
"I deeply sympathize"  
With sobs and tears he sorted out  
Those of the largest size  
Holding a pocket handkerchief  
Before his streaming eyes.

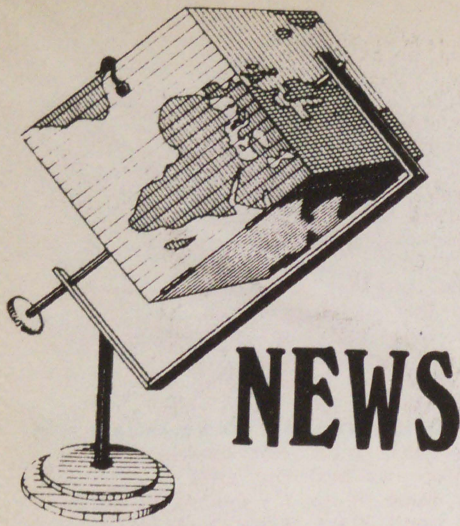
"O oysters" Said the carpenter  
"We've had a pleasant run  
Shall we be trotting home again?"  
But answer came there none  
And this was scarcely odd  
Because they'd eaten every one

The carpenter he ceased to sob  
The walrus ceased to weep  
They'd finished all the oysters  
And they laid them down to sleep.

(jump back to bottom page 8)

"O woeful weeping walrus your tears are all a sham!  
You're greedier for oysters than children are for jam  
You like to have an oyster to give the meal a zest  
Excuse me wicked walrus for stamping on your chest!  
For stamping on your chest! For stamping yn your chest!  
Excuse me wicked walrus for stamping on your chest!"





## Illegal War

A federal judge, noting the "loss in human resources" and economic hardships caused by the war in Southeast Asia, last week ordered a three-judge panel convened to determine whether the conflict is legal.

U.S. District Judge Joseph S. Lord III said the claim by seven peace activists that the war is unconstitutional "is not so insubstantial as to warrant dismissal," as the government thought.

The surprise move came in a suit filed by the group headed by Rev. David M. Gracie, an Episcopal minister from Philadelphia. The suit asks a permanent injunction against the use of government funds to continue the war.

Judge Lord wrote: "The citizen's interest in having his nation free of war was the very one being considered when...the power to authorize was (was vested with the Congress rather than the President."

The peace group argued that the war was illegal since it had not been declared by Congress.

"Conservation groups," Lord said, "have been granted standing to challenge agency action which would affect natural resources such as our rivers and forests. There are few citizens who could be so callous as to be unmoved by the almost daily reports in the media of the death and destruction being caused by this war."

## Bare Facts

In Seattle, Washington, five strippers from the New Paris Theatre picketed City Hall to demand the right to take more off.

Their most imaginative signs read "Free the Flesh", "Ban the G-String", and "Supress Crime, Not Entertainment."

## Three-Year Degree

Although many gifted and hardworking students have long been able to graduate from their undergraduate college careers in less than four years, efforts are now being made nationwide to shorten the average time a student spends in college.

Several hundred schools already offer students ways to finish in less than four years, usually by taking summer courses and by "testing out" of courses for credit.

During the past year several dozen schools have begun experimenting with a more radical alternative: redesigning the basic curriculum so that it lasts three years instead of four.

College administrators generally cite two major reasons for going to three-year programs. Students coming from high school are better prepared for college than in the past, and by eliminating a year, both the college and the student saves money.

The largest of the three-Year programs begun last fall is at the State University of New York at Genesco, N.Y. There more than 100 of the 800 incoming freshmen opted for the program on one week's notice.

Ripon College, in Wisconsin, will institute a three-year program next fall requiring students to maintain significantly higher grades than in four-year programs.

Other schools considering the three-year approach are Princeton, Iowa, and Utah.

## SUNY Tuition

Student leaders from the State University and the City University of New York, in an unprecedented alliance, have launched a lobbying drive to repeal the scheduled rise in tuition at the branches of the State University system this summer, as well as preserve the free tuition policy at the City University.

A three-day meeting resulted in the adoption of a platform by the Student Association of the State University and the City University Student Senate. The group plans to mobilize support among the 500,000 students who attend the two universities to support legislators who

back their plans and oppose those who do not.

Proposals made by the group include: keeping tuition at the two universities at the current level, and adding another \$50 million to Governor Rockefeller's budget for the two; 2.) repealing the \$30 million Bundy program which aids private colleges, and establish cost-sharing programs between private public schools; 3.) open admission to the State University in fall 1973 to all high school graduates, and end all undergraduate tuition; 4.) replace the current \$70 million scholarship program with an insured loan program

## Lady and the Jocks

Karen Wise is fighting for her right to play on the Windham College, in Putney, Vt., basketball team. After playing in two games Wise received a letter from the Eastern Collegiate Athletic Conference (ECAC) stating that she did not qualify for Conference-sponsored events. ECAC rules for player eligibility include a "male only" clause. Wise plans to challenge the rule with the help of the American Civil Liberties Union.

In order to get on the Windham team, Wise had to confront the opposition of the school coach. Even now she has to sit out the game if another team objects to playing Windham because she is on the team.



## Clinical Education

Antioch College, in Ohio, has agreed to join the Urban Law Institute in a Washington establishment of a new kind of law school - a "clinical legal education" with a learn-while-you-defend orientation.

This venture will be Antioch's first attempt at professional education. The goal, depending on funding, will admit its first class in the fall of 1972.

The plan, an offspring of an academic controversy, was started earlier with the universities National Law Center. The Center, which is funded by the Office of Economic Opportunity, is staffed by about twenty lawyers who, along with reforming curriculum and teaching law at the university, offer legal services to the urban poor.

Kramer said, "We never contemplated that the university would operate a large law firm and engage directly in the practice of law." The institute was "not willing... to take the responsibility for a public interest law firm."

The Urban Law Institute, founded by Jean Camper Cahn, a young black lawyer who is also a member of the Center, saw this as an academic institution's reluctance to enter activist, (ie. controversial) ventures. Among the supporters of drastic changes in legal education is Ralph Nader, who denounced the "concept of legal educational academicism which he charged is in part responsible for 'a pretentious legal system which puts the premium of access and success on wealth and power...'"

Antioch College, with a tradition in progressive education and community involvement, is to be the proving ground of the "clinical legal education" type law school. The Urban Law Institute and its supporters concluded that traditional law schools might be more readily persuaded to consider new approaches if the plan could be implemented in a school like Antioch.

The clinical law school experiment plans to stress, in addition to traditional academic instruction, the following priorities:

- Curriculum development drawing on field work research.

- Lawyer training, with greater stress on the acquisition of basic skills through effective legal representation.

- Client services, by providing lawyers as counsel to community groups, locally and nationally, as an aid to the poor, a laboratory in which to develop technique and curriculum materials.

The Institute has already completed five textbooks to be published in the 1971-72 academic year.



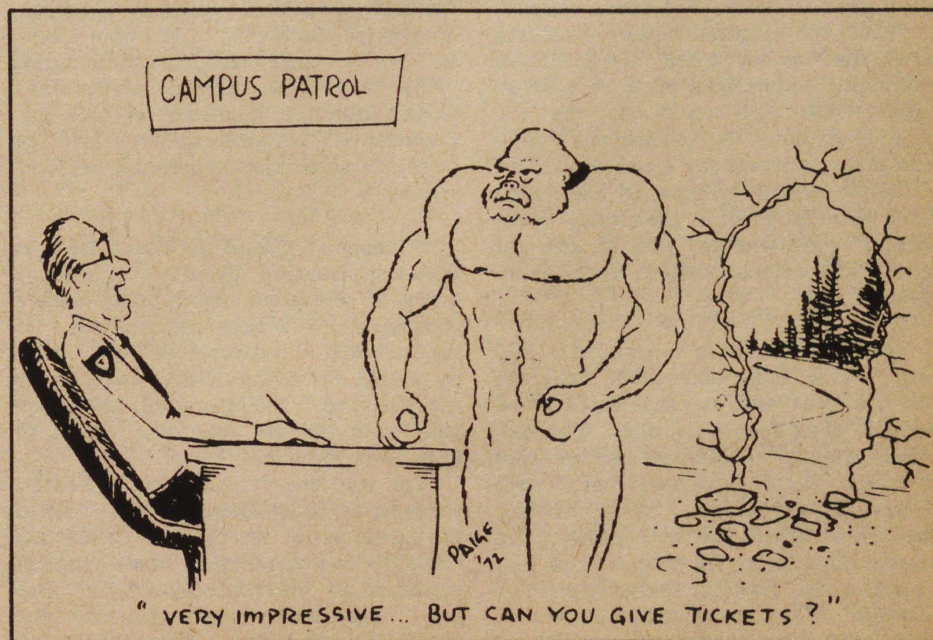
## Lennon and Ono face deportation

U.S. Immigration and Naturalization Service deportation proceedings against John Lennon and Yoko Ono were adjourned for one month in New York City after the agency issued the couple a show cause order last month notifying them that they are liable to deportation.

When Lennon and Ono arrived in the U.S. last August they were issued visas allowing them to remain through 29 February. They have both submitted petitions to become immigrants, or permanent residents.

But, according to New York's District Director of Immigration Saul Marks, "there seems to be a bar in that because he [Lennon] was convicted of narcotics conviction abroad - marijuana, I think."

"I was framed on that charge," Lennon responded. "I didn't have a thing in my house and the police came in and found a big bag of marijuana. They were out to get me - the same cop who busted Mick Jagger and Eric Clapton got me. Then they told me if I pleaded guilty I would be let off. So I did and now I'm being made to pay for it. We're going to try to have the conviction removed from the books."





## Harrisburg Seven

# SOMETHING OF A VICTORY

• MARCIA RYBCZNSKI

The trial of the Harrisburg Seven has ended and, according to one of the defendants, it was "something of a victory." Two of the defendants, Father Phillip Berrigan and Sister Elizabeth McAlister, were each convicted on 3 counts of letter smuggling in and out of Lewisburg penitentiary. They currently face prison sentences of up to 40 and 30 years, respectively, but even this conviction may not hold up after defense appeals.

What is more important, however, is that the main charge of conspiracy, drummed up by the government two years ago, fell flat on its face. Sixty-four witnesses and ten weeks of evidence and testimony failed to convince 10 of 12 jurors that the defendants were guilty of conspiring against the government. On 5 April, Federal Judge R. Dixon Herman was forced to declare the case a mistrial.

After the decision, Sister Elizabeth stated that the Seven had "the feeling of celebrating a victory of what we were up against." She also noted that the jury "tended to deny the government's paranoia as far as conspiracy is concerned."

Within two days, most of the defendants were back out in the streets, "celebrating" their freedom with an anti-war protest at a defense plant in York, Pennsylvania.

\* \* \*

The case began in November, 1970 with Hoover's announcement that the FBI had discovered an "incipient plot on the part of an anarchist group". Eight political activists - seven of whom were members of the Catholic Left, were accused of participating in an intricate conspiracy which involved blowing up heating tunnels in Washington and kidnapping presidential aide Henry A. Kissinger. When the government became afraid that these charges might not hold

up in court, they substituted the first indictment with a second one, which also charged the defendants with conspiring to raid draft boards and federal offices in nine states. Two years later, the trial actually got started. By this time, there was one less defendant. John Theodore Glick was given a separate trial after he decided to represent himself in court. Another defendant, Anthony Scoblick, questioned the ability of the government to try Glick under such a situation saying "How can you conspire with yourself?" Glick's question appeared to be a premonition of the confusion the jury felt over the government's definition of conspiracy.

"Conspiracy" said Assistant Defense Attorney Leonard Boudin, "is when a group of people get together and make a commitment - a firm commitment - to action. Chief Prosecutor William Lynch countered by saying "Words are the trigger of action." The jurors who were originally split on the case didn't seem to know who to believe.

The trial was further complicated by the fact that judge Herman was unclear to the jurors about whether the defendants could be found guilty of fewer than six violations in the conspiracy count. One juror, a clerical worker, said after the trial, "To read the indictment... was

enough to make you go out of the (jury room's) ninth-story window." At one point the jury asked: "Do we find some of the defendants guilty if we evidence that they have conspired to commit A,B,C, (the vandalizing of draft boards) and F (the Kissinger kidnapping) and if we cannot find enough evidence that anyone conspired to commit D and E (the bombing of heating tunnels)? The judge replied affirmatively to the query but the defense charged back that Herman's answer "amounts to a directed verdict of guilty against at least some of the defendants.

Another sore point for the jurors lay with the chief witnesses called up by the prosecutors. Boyd Douglas, an ex-convict who was imprisoned along with Father Berrigan in the Lewisburg Penitentiary agreed to smuggle letters in and out of the prison for him. Since he was released to attend classes at nearby Bucknell University, he would copy the letters in his notebook and passed them on. Eventually Douglas became concerned about the goals of Berrigan and his friends and decided to duplicate the letters for the FBI. Eventually he received funds for aiding in the arrest of those involved in a draft board and also for aiding in the capture of Daniel Berrigan. In October of 1970, he wrote a letter to the bureau requesting payment for his services. The note which was later brought into court by the defense read, in part, as follows: "Thank the bureau for the reward and thank you. This will be used for a new car soon. Considering what I will go through before and after the trial or trials, I request a minimum reward of \$50,000, tax free. Five thousand to be paid the first week in December 1970, and the rest at the start of the trial or when things are blown wide open." Douglas bought a \$4000 Javelin in December. Douglas' record, which includes conviction on charges ranging from assaulting an FBI agent to passing \$19,215, worth of bad checks, also worked to negate his testimony.

Another important move made by the attorneys for the Harrisburg Seven involved not presenting a case for defense. The defendants agreed that since they had neither proven a case against them nor given them a legitimate trial, they felt no reason to bring forth evidence to prove their innocence. Chief prosecutor William Lynch appeared quite shocked at the decision and accused the defense of "some sort of trickery."

The government can still re-try the case but this possibility is very unlikely. One Justice department official commented that "look at the results we got and where they got tried, and you have to come to the conclusion that there's nothing more to be gained."



## Corporal punishment

A comprehensive study of corporal punishment -- from legal, educational, social and psychological points of view -- was released earlier this month by the American Civil Liberties Union as one step in the organization's campaign to outlaw physical force by school authorities in controlling student behavior.

The report is being distributed to education organizations and groups in the fields of psychology, health and welfare, law, government, civil rights and religion, along with an appeal to join the ACLU in its litigative and legislative efforts. The ACLU expects to form a legislative coalition at a National Conference on Corporal Punishment, to be held in New York 5 May to 7 May.

The 42-page report, entitled "Corporal Punishment in the Public Schools," contends that from a constitutional viewpoint corporal punishment infringes the right to due process of law and that it constitutes cruel and unusual punishment.

"The public school is an instrumentality of the state. Punishment meted out by the public schools acquires the status of a government act and is, therefore, subject to the restraints of the Constitution.

"The Fifth and Fourteenth Amendments provide that no one shall be deprived of 'life, liberty, or property' without due process of law. Implicit in these provisions is the right to bodily integrity, the violation of which must be interpreted as a deprivation of liberty. The preservation of physical integrity against illegal intrusion has well established legal precedents. It is the motivating concept behind our criminal law statutes dealing with assault, battery and murder. These statutes provide that only in accordance with due process of law. By extension it would seem that the right of the state or its agents to administer bodily punishment without due process of law is open to serious constitutional challenge...

"Children have their first close continuing contact with formal authority in the schools; here they acquire attitudes towards liberty and authority that are of lasting influence. As an advocate of the

Constitution and an exponent of its principles, the teacher has a unique opportunity to exemplify the spirit and practice of fair play and procedures. Such exemplification is ill served by the sweeping dispensation of summary justice by force which deprives students of liberty without due process of law and undermines respect for the democratic process...

"The goal of education in a democracy is inextricably linked to enhancement of the dignity of man. It is, therefore, startling to confront the fact that schools are the one remaining institution this country where corporal punishment may be legally inflicted...

"As the situation now stands, corporal punishment may be visited upon school children for the 'crime' of talking without permission or not dressing for gym, but not upon felons convicted of such major crimes as rape, armed robbery or murder and who have, in fact, received the benefit of due process in the courts."

The report reviews recent and current lawsuits challenging corporal punishment and says "the decisions so far have not been encouraging."

## Youthful delegates

Youth now control the Democratic machinery of at least two of Alaska's four districts, according to Senator Mike Gravel's (D-Alaska) office, and may control the entire state delegation by the time they get to Miami. The spokesman said: "The youth caught everybody with their mouth's hanging open."

All over the country young people are becoming convention delegates in unprecedented numbers. They are not hand-picked by regular party officials, but people "elected by the grass roots process, the likes of which we've never seen in this country," said the director of the McGovern Commission on Party Structure and Delegate Selection, Bob Nelson.

Set up in 1968, the Commission is the key to youth's new access to the party's nominating machinery. It calls for proportional representation of persons' under thirty, officially termed "youth", in each state's delegation to the national convention.

The results have been no more dramatic than in Alaska.

"In ten days in March the entire structure of the Democratic Party was changed," said Bob Allen, President of the Young Democratic Clubs of America

after an on the scene inspection of the selection process. Allen was called to Alaska by Alaska's young Democrats to observe a Juneau precinct caucus meeting in case of credential challenges.

When party regulars discovered they were outnumbered by youth two to one at an earlier caucus, they closed the meeting and asked police to clear the floor. "Many felt it was Chicago again," said one of the youth leaders.

Party regulars recruited an extra 100 people for the rescheduled meeting, only to find that the youth had also doubled their numbers.

Other states are feeling the youth's power in their delegate selection as well.

One-third of Arizona's delegation to the Democratic convention in Miami is under 30, the youngest 17, according to Bob Allen. There were no people under 30 in this delegation in the last convention.

Although many feel that participation by youth will create confusion at July's convention and weaken the Democratic party, they say the result will be a stronger and better party to meet the '76 elections.

## Buffalo Five

The trial of the Buffalo Five got underway Monday of this week, 16 April at the U.S. District Court in Buffalo. The trial is being presided over by Judge Curtin.

According to officials in Curtin's chambers, the five, who are: Jeremiah Horrigan, Charles Darst, Ann Masters, Maureen Considine, and Jim Martin, will be allowed to present individual statements before the entire chamber of prospective jurors, before the jury is selected.

It was also stated that the five will present their own defense with the help of one attorney. The five have pleaded guilty to the charges of attempting to remove federal files from the Selective Service Office in the Federal Post Office last August, but the crux of their defense strategy will rest upon their belief that war is immoral and that they cannot be judged by people considered to be aiding the "war criminals" in this country.

According to officials in Judge Curtin's chambers, the trial will be open to the public, and all steps will be taken to insure that the people who wish to attend the trial as spectators will be allowed to do so for the entire trial.



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## Election 1972

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# The Direction of Today' Youth

• MIKE KAISER

If one were to attempt to arrive at some type of conclusion concerning the attitude of our nation's youth, he would surprisingly end up in a state of near psychosis and hysteria.

On one hand we are confronted with a large influential segment, usually of a college background, that is literally fed up with America and everything associated with it. On the other hand, however, we have a large majority comprised mostly of a working class background, that, if anything, is more "American" than our founding forefathers.

In an article appearing in the 11 April, 1972 issue of the *New York Times*, 30 percent of all college students interviewed in a poll taken by Daniel Yankelovich, Inc. a foundation started by John D. Rockefeller III, claimed that they would prefer to live in a country other than the U.S. This poll, incidentally, consisted of 1,244 students on fifty campuses. Most of these students took the seemingly standard point of view for this type of

individual - a disillusioned outlook on the American way of life due to the Vietnam war, racism, poverty, pollution, etc., as well as claiming that they have tried to change the system from within the system - but failed.

This is an extremely high percentage, even for a small poll. We must remember that these people are usually from middle and upper income brackets with the extra time to read and study about the Utopian society that exists in the philosophy books, but not in the history books. Therefore, the only alternative is to totally cop-out or split.

On the other side of the fence we have the working class type, usually of a lower middle or middle income with little education past high school. According to a study conducted by the American Jewish Committee in a January 1972 issue of "The Group Life Report", 70 percent of the young people between the ages of 18 and 24 are not students. These young people take a more conservative view towards America. For example, 50 percent of all women work in low skilled jobs. Nearly 12 million women have children under 18 with a median full time income of only \$4,977. In addition, 60 percent of all women oppose women's lib. The main reason for this is probably because these people have been living with the Protestant Work Ethic that has been transposed on them from previous generations. This has naturally been an integral part of our nation's development.

Now that we see both sides of the spectrum with both pulling in their own respective directions, we must now see which side will eventually triumph if that is the case. It seems to me that if the alienated, despite their lack of numbers, will eventually triumph. This is not to infer that the entire mainstream of American youth will be dropping acid and living in communes in Australia. Rather, the things they are alienated about may begin to change with the 70-percenters being dragged along.

We remember that dissent, alienation, and the refusal to accept the status quo is without a doubt the main theme of American history. In other words, it is the dissenters who are the real Americans and are doing more to enrich America's tradition than are the hangers-on.

The majority will eventually come around to an acceptance of the change that is being fought for by the minority. They always do. This is not to say that those alienated are not without fault. As was previously stated when I mentioned that their Utopias were confined to books, they often lose track of real concerns, thereby becoming just as bigoted as their counterparts. However, their stubbornness compounded with the changing of the time and the need for progress will overcome the Silent Majority. •



# The Educated Ghosts



"Why do I do it? Because it makes me feel smart," says Al Berg. "I like it when people come around telling me how smart I am."

Al berg (not his real name) is a ghost writer. He's one of about 25 people in the San Francisco area who will, for a price, research and write almost any assignment—from a student's term paper to an entire doctoral thesis.

"Sure, I can write on any subject, except maybe biological statistics," says Berg, leaning back in the wicker chair and tugging at his thick black moustach. "A guy asked me to do a PhD paper for him on 'Nationalism and Technology in Tanganyika.' He'd worked on it a year and a half, and gotten nowhere. I whipped it out in four days—it came to seventy pages."

"I wrote the story of a guy's life once, for his Family Living class. I took it from an old casebook study I'd seen as a social worker, where the kid was diagnosed as a potential assassin."

Berg's "office" is a ramshackle wood-frame house near the Berkeley campus of the University of California. From here he deals with his clients, mostly students at Cal, some of whom are completely dependent on Berg's services. "There's one guy who can't write even so much as a three-page paper," Berg said. "He only takes a few units each quarter, so he can afford me."

"Another guy always procrastinates, and comes here the night before his paper is due. He's desperate for help."

Al charged about \$3 a page, a rate which is average for "custom" ghost writing. At least four term-paper services

are listed in the classified section of the *Daily Californian*, the Berkeley campus' student newspaper.

Berg, in his early thirties, makes enough by ghost writing to support a wife and two children.

Does he feel his work is unethical? "The whole educational process is unethical. If it wasn't, students wouldn't have to come to me in the first place. They'd write their own papers, if they thought they'd be learning something. But the competition at school often is too intense."

Another Berkeley ghost writer advertises "professional" editing and rewriting in the *Daily Californian's* classified section. Would she write a term paper for pay?

"No, it's dishonest. A teacher assumes it's a student's work when it isn't." Yet her own work includes researching and writing manuscripts for professors and professional people for use in academic and trade journals. She also ghost-writes novels.

Berg's operation is a small one-man business, but ghost writing can be big business. Four Boston area term-paper outfits, International Termpapers Incorporated, Universal Termpapers, Termpapers Unlimited, and Quality Bullshit, are

reported to have turned out 4,000 papers in the first six months of the 1970-71 school year. Most of their customers were from Harvard and Yale.

Recently, Termpapers Unlimited and Quality Bullshit opened new outlets in the San Francisco Bay area. TPU's western affiliate, Termpaper Liberation, offers "thousands of papers available." Other theme brokers who operate out of such unlikely places as Indio, California and Rockford, Illinois, will be glad to send you their "free list of titles."

The ghost writing racket works both ways: term-paper businesses are in the market for good papers written by students. Termpaper, Inc. of Stanford advertises: "We buy your essays, themes, theses, term papers dissertations" -- at a rate of \$2.75 per 5 pages. The company resells the papers at \$2.00 a page. A mid-western outfit offers to buy student papers at a similar rate, but only if the papers have been graded 'A'.

Smaller colleges are no market for a ghost writing service, according to Berg. "I placed an ad in the papers at Cal State Hayward and SF State, but I only got one call. I guess students there don't have the pressure to succeed that they have at the big university."

Term paper services are not always welcome in campus communities, except by students at the big schools. Many resent having to slave over term papers while dishonest wealthier students have their work done by the term-paper outfits' hired-help.

Whether ghost-writing is ethical or not, it's the student, not the ghost writer, who suffers if the rise is discovered. Punishments range from an 'F' on the paper of the course to probation or even dismissal from school.

But it is difficult to prove plagiarism unless the professor receives two identical papers. The term-paper services are careful not to flood a single campus with duplicates.

The State of Massachusetts has failed to get an injunction in a court case filed against a ghost-writing business in Boston, but the legal counsel for California's state colleges has announced he would seek an injunction against California's term-paper industry. New York State's Attorney General has filed suit against the owner of a New York City company, charging her with aiding and abetting students in fraud.

Despite legal attempts to close them down, the term-paper outfits see a need for their services and are not about to let the need go unmet. "I think we should only be used by students in desperate circumstances," said Barry Mones of Berkeley's "Know-It-All" term-paper service. He expects a flood of business as the school year wears on.





DICK



DICK



COHEN



DICK





COHEN



photographs by

**NANCY DICK**

and

**BARRY COHEN**



DICK



# International Perspective

Aarif Dahodwala

■ LARRY FRITZ

*WHAT BROUGHT YOU to the United States and Buffalo State in particular?*

My father who is a medical doctor came to America two years ago to practice medicine and since then the rest of our family has immigrated here. After he had moved to the U.S. I stayed a year in Bombay to attend university, after which I came to New York where he was working. At that time various people advised me of Buffalo State because of its Biology Department and the international atmosphere with the International Program. I suppose it is a drawing point at Buffalo State for many students who come to this country - that is knowing that they are going to be among similar people with similar hopes and fears. There is no doubt that there are sympathetic ears here at Buffalo State for foreign students.

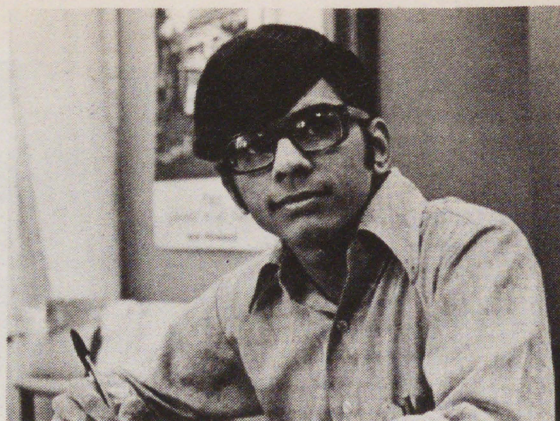
*WHAT HAS BEEN the most difficult adjustment for you while here at Buffalo State?*

Though I don't find it difficult to make friends and toleration of strange things comes easy to me, the most difficult adjustment while here has been living away from my family and relatives. I guess you could say that a close family life in India is a very common experience. For this reason my first few months here was a homesick time for me. In India family life is not just a mother and father but it is also the close relationship of relatives, all of which tie in very closely with one's own personal livelihood.

*WHAT WOULD SURPRISE an American living in Bombay?*

When I first arrived in New York City I never thought I'd find a city as dirty as Bombay. I had never been built up for the dirt and filth of New York - the truth is that people will find the same sort of filth on the other side of the world, in Bombay.

On another level I suppose the university system in India would be surprising. Remarkable as it might seem to Westerns, university is open to everyone who has the money. In Bombay university goes on eleven months of the year, June to April. The name, University of Bombay, is in fact only a name for the central administrative offices; all of the education goes on in the Colleges which are positioned throughout the city, some two-to-three hundred. We have no such thing as one sprawling campus as in Buffalo. In terms of the student-professor relationship I see sort of the extension of the parent-child relationship in that it is one of respect for the older, more knowledgeable person. At the University of Bombay students address faculty as "Sir" or something cordial, there is very little personal relationship between students and faculty as here at Buffalo State.



*A first year student in Biology, Aarif is a foreign student from Bombay, India. Presently Aarif is president of the North Wing Dorm, otherwise known as the International House, a common meeting place for International and American students alike.*

*WHAT DO YOU find is the most common fallacious impression Americans have of India?*

Undoubtedly it is the Caste System. Most people I've talked to still think of India in terms of a rigid discriminative caste structure. In fact, to a very large degree, excluding some very rural areas, caste discrimination is very minimal, if not extinct. What is often mistaken for caste discrimination and the idea of the "untouchables" is the wide-spread element of leprosy. It is only common sense to avoid the disease.

Today, in fact, to be a leper is to some extent to have a self-supporting way of life. Most lepers, because they are hindered from doing much else, are forced to beg. Because religious ideas support this idea of compassion, this sort of activity is able to thrive. Probably the worst thing for a leper is to be cured, no longer having the physical distress he is put back into the job market. The large unemployment situation makes his opportunities for employment almost nil. It is a very distressing situation for anyone involved in the clinics there; literally, the lepers have to be forced to take medical aid. It is not uncommon to see trucks driving down the street hauling the lepers into the back of it.

*WHAT HAS BEEN your most interesting observation of the American way of life?*

It seems to me that many Americans do not know how well off they really are. Perhaps most startling has been my visit to the correctional institution where my father works. In comparison to the prison life in India, most prisoners there seemed to be living in paradise. Prison life in that particular prison would be a better way of life for most Indian criminals when they were living on the outside. The food served there would be a feast for the criminals in India who are usually fed a mixture of flour and chile sometimes mixed with dirt to stiffen it up. To go on a hunger strike in an Indian prison is to forget about eating for weeks after. In fact there is no hesitation in an Indian prison to shoot a prisoner if he makes an attempt to escape. It's no doubt a disgusting situation, but it is one that reflects much of the economic situation: the government simply does not have the money to improve the situation.



# The Real World

1968 was 1968. I had nothing to do with it. The world was running like a poorly produced Hollywood musical and soap operas were becoming too believable; it was time for something.

One year away from Buffalo, eighteen away from myself and the world became a room; the door was taken out. Silence prevailed. I endured. My differences would keep me alone.

A literature teacher. My father's death. A man whose eyes you could not hide from. His class. Those were beginnings. Searchings. Actual grabs at holding on.

I have found now that the most human emotion is the feeling of being totally inhuman at times. It's the differences which make us so much alike. Communications, everyday, are not enough or have not been perfected enough by myself to be satisfactory. I hope the people I do meet forgive me for initial silence for although I do profess a desire to make people more assured of their humanity, I worry and sit in silence for fear of losing them with words. The words are instead transferred to paper. It's not good. People do not understand my written words and most will never see them. They are only left with silence. Until I can say it to them so that they will understand, I will write. A room does not make a world; mere years do not make a life time and daily functioning does not make a life.

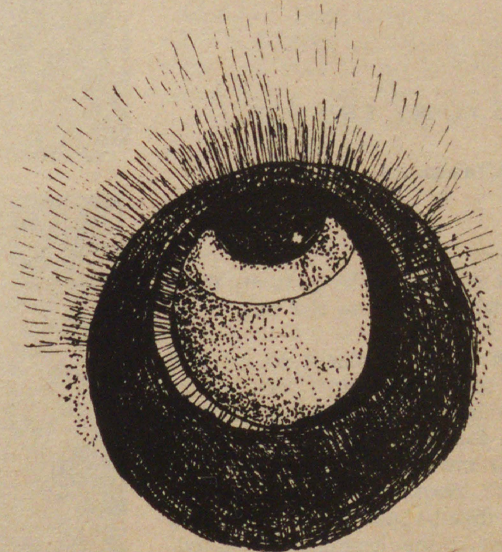
I wrote prose up until February 4, 1970. It wasn't good. It was private. It was increasing the distance between me and others. Since that date I have written 115 pages and have hit a snag once more. I may be talking more.

Writing follows a second of perception, not an emotional mood. As times goes on the seconds become longer and I am to the point where I have just to settle myself in one place with a piece of paper and a pen and just writing. I need discipline.

I know that I don't understand the whole process of my going about writing a poem. At least now, I can tell whether I think the poem has any worth. I have stopped myself from writing like other people because I admire their work and their lives; the point has been reached where I don't want to live any one else's life. The next step is to let people know how women perceive situations. I'm tired of trying to understand the excitement a man gets out of a fishing trip. I'm aware that there are very few respected women writers and if there are it's because they have managed to submerge most of their feminine intuition and play pseudo-men. I'd like to see a man analyze a female character created by a woman writer or a poem presenting a woman's view of human relations. Maybe my writing will outlast my desire to communicate.

I'm trying to tell you you're human but you'll have to find that out by yourself.

CAROL EDMONDSON



## WHY. . . .

The left hand side of the page was written 2 years ago this fall upon request. It was an attempt to explain why I had begun to write in 1968 and why I was continuing to do so. It is in fact a document of faith not only in others but in myself. If the world seemed like a poorly run musical in 1968, it seems even more so now. Communication has picked up considerably but along with it the need and desire to right has become even larger. Communication is never really perfected. I have written less often than I like to admit and during the past few months I had begun to wonder if that declaration of faith had died or had been smothered. But I am attempting now to revive it ....

One might find optimism in the fact that what I said then about women writers is becoming less true every day.

This has been a bit of self-therapy for myself and perhaps others will take steps to remedy their own passive despair.



# music

*Elvin Jones and his Quintet* →

*Don Ellis and THE Band.*

DON ELLIS

AND HIS MANY FRIENDS

▪ STEVE MACKEY

At 11 a.m. last Sunday, a funny thing happened while I was on my way to Albright Hall.

A truck pulled up next to me and came to a screeching halt, (I don't mind telling you but having a huge truck with two rough looking truck drivers pulling up next to me tends to make me nervous). Both doors slammed open and both burly men hopped down and started walking over to me, laughing as they advanced. (TIME OUT) Imagine what passes through a pseudo-hippie's mind when he sees two truck drivers bearing down on him - (terror), that's what he feels. My fears, however, were soon put at ease when they explained they were the advance men for the Don Ellis Troupe and were looking for a fellow named Steve Mackey, who they were to contact and discuss the set-up for that night's concert. It took 20 minutes and 7 ID cards to make them believe I was indeed the party whom they were seeking. Nine hours later we were ready for the concert and the house was opened.

The house opened late, at 7:45 p.m., and the admittance to the door was less than adequate (one door open and 1500 people waiting to get in), chaos was the result from the audience's point of view.

As the people were still coming in Elvin Jones began his set. His Quintet consisted of two saxes, conga drums, drums and bass. The audience reacted warmly to Jones but as time wore on, Jones' welcome wore off. As the rain poured down outside, things got icy inside for the Elvin Jones Quintet because of a faulty screen, a too loud sound system, repetitious material, and too long a stay on stage. Speaking positively on Jones - he was better received than Jerry Jeff Walker was



last year - but not by much.

The Don Ellis Orchestra took the stage and tuned up as the portable stage for Jones was disassembled and stored. At 9:35 p.m. Don Ellis was finally introduced and he came bounding up on stage in his full length tawny cape, which he threw off as he gave the introduction to his first chart. He seemed pleased to have returned to Buffalo after his tremendous show last year in April, at State. His first chart contained his intro music and was greeted with warm applause. The second chart was a world premiere "Wolfgang For All Seasons". This chart is a funny, funny piece encompassing "omh pa pa" band music of the 1890's and the only vocal selection Ellis used was a COMIC Opera where the bass and soprano were both men. A very funny and well done chart; the best of the night.

Ellis continued with "Euphoric Acid" and another only "so-so" chart. Acid was the Ellis version of "rock music" - a different "rock" than most were used to.

Up till now Ellis seemed lethargic compared with a year ago but his final scheduled piece was "Hey Jude" using his "phonic" horn (trumpet) and finally the crowd was brought to its feet with resounding applause.

Four encores later Don Ellis failed to return to the stage after another clapping, stamping, shouting exhibition - the reason - Don Ellis was ill with the flu and he could not safely play any more. People were disappointed but were glad they came - for 50 cents it was a tremendous concert and had Don Ellis been healthy the concert would have been hours longer - and even greater. Thanks Don E., see you again some day - I hope.



# poetry

ELM LEAVES (MARCH 1972)

• RICHARD JOP

It is difficult to treat *elm leevz* as a whole. It is a collection of, at best, vaguely related works by a collection of college students, collectively working toward no one goal. So the works shall be dealt with, generally, very separately.

There will also be a noticeably larger amount of attention paid to the literary portion of *elm leevz* as opposed to the drawing side of it. This is due to my own prejudices, and general lack of any knowledge concerning paintings, sketches, etc.

As a whole work I found this *elm leevz* the most well done I've seen. This may be because it's their first issue in 3 or 4 months, but as a whole this edition succeeds much more than previous efforts, and it contains more honest originality than ever before.

It all opens with Debra Rothstein's poem written in a southern Black dialect (with an appropriate, tender portrait alongside). I found the poem very touching. And I was trying to think of a way I could say that without making it sound trite, but I couldn't. I *didn't* find this poem trite. It was written well, and though the story line has become all too familiar, it was treated with a freshness and a completeness that touched me. What can I say? It didn't make me gasp with enlightenment, but it made me feel reached -- it touched me. I liked it. And I'll try not to be so apologetic in future evaluations.

Further on in *elm leevz* we have Wayne Scott and part II of "Puppet in the Unorthodoxland", a 7 page work not worth the seven pages it is uncreatively spread over. The theme of overcoming one's personal physical handicaps is handled with very little originality (breaking the work into separate prose and poem selections does not alone make it creative), and at times portions of it are clichéd. All the sexual description seen on the first page of prose has been seen a few dozen times before ("firm, round breasts" etc.). The conversation between the two young men contains a universality for any male who reads it such that he must experience *deja vu* while reading. This universality is fine, but it is not used to further any new insight along the way. Though having many nice touches, and some phrases which were especially nice ("self-pity is poison"), as an entire work it just doesn't make it.

Following that is "Missionary Song" by Ian Wilkinson, a beautifully unstrained piece of song. I heard the music of the song as I read it, the poem actually sang to me. (I suspect that it is, in reality, a

singing song and not just a poetical song. If there is, after all, a difference.) Reading it (especially the 2nd stanza) brought back rushed of vintage *Highway 61* Bob Dylan. If Mr. Wilkinson does, in fact, sing his songs, I'd like to hear him (or at least see the lyrics to some more of them).

Alongside this song is a portrait by Linda Lycns, and though I've always been partial to portraits, I found this one especially moving. It establishes such a quiet pensiveness and such a silent feeling that I couldn't help but be drawn to it. This portrait, along with Mindall's evocative print of the opening, reaching hands on page 21, were my favorite drawings.

On pages 16-17, is a visual work by Robin Sherman. The fetus trapped in the center of words and swords (is there a difference?). Really very nice. The kind of poster you find on the walls in a girls' dorm, except that this is done better than the slop which is pawned off commercially. This concept could have been done in so many different ways, but this way is fine. The concept itself is what's especially nice.

The introduction acknowledges that at first glance Peter Yates' "Syntactic Diagram" may not seem a poem, and recommends a second glance. Well, at second glance it still doesn't seem a poem. It doesn't seem to be prose either. This is, indeed, something odd, original -- even interesting and fascinating. But it lacks that



"certain something" that moves you ("I am abnormally fond of that precision which creates movement" -- e.e. cummings). The "Syntactic Diagram" is very provocative, and has meaning and use, but it's not the kind of thing I'd want to read again and again. And a good poem, like a good song, is something you want to read and hear over and over again. It is very, very difficult, however, to judge this work -- for what can I compare it with (it seems unfair to compare it with other poems or prose). I had very

mixed feelings about it, and would prefer to see other works in this style before making any full evaluation.

Just as the syntactic diagram evokes a discussion of what is a poem, Gary Margolis's essay presents his view in "Stalking the Wild Poem;" an essay I found resembling something out of a high school English class. Downright poor. I don't necessarily disagree with what he's saying, I just don't like the way he says it.

For me a poet is someone who teaches me how to look at things. If the poet writes about something I've already seen or felt, then the poet opens my senses so I can feel that event better and more fully. If I haven't previously experienced what the poet is writing about, if he succeeds as a poet, then he writes so well that I am experiencing it a first time while I read the poem.

It is rare when a poem enlightens, but when it does it becomes an extraordinary success.

Michael Sajecki is a kid who sits near me in an English class of mine on the days that we both bother to show up. So let me confess that I know this lad personally (though not very well). And let me also confess that I was looking forward to making a few snide comments over any work he entered in *elm leevz*. However, I have been foiled. His five-part poem "The Nun" I found entirely enjoyable and more importantly, honestly original. It, of course, contains a few devices elsewhere, I don't think any poet can escape that -- but this poem flows, moves, is comparatively unpretentious; and succeeds. After finishing it I wanted to read it again, and after that, once more. I cannot get to the heart of why I appreciated this poem, but it did create a mood that I felt, and it held that mood (no easy task).

Michael Reinke's closing poem for *elm leevz* "Friends of the deceased and those of us..." is far, far better than his other entry in the collection -- "Judas Cornfield" (whose choppy lines and forced alliteration hurt the poem more than help it). In "Friends..." Michael creates a pulsing series of words that had me reading very quickly, jumping from word to phrase to line in flashes instead of pauses. It created a movement that compelled me to continue till I finished the poem.

At times the poem's transitions didn't seem to turn properly. They were sudden and twisting, and I presume that was intentional, and it was also good; but at times the timing seemed just slightly off -- but the superb continuing rhythm of the poem moves it along tremendously well. It is a well handled poem, and along with Sajecki's, and especially Wilkinson's one of the poems I enjoyed the most.

All in all, a fine edition. It's getting better all the time. (And I liked the cover too.)



# records

• MICHAEL SAJECKI



## MACHINE HEAD

WARNER BROS. BS 2607

Deep Purple have it damn good. What I mean to say is that their position in the rock world today is certainly enviable. The group is popular no doubt, but still not to the extreme whereas gigantic demands are placed on them such as are placed on a Jethro Tull or a Led Zeppelin. Which means, in simple language, that Deep Purple could produce a record that was a pile of camel dung and nobody would notice it. Take for example the album Deep Purple did awhile back with a symphony orchestra. The album was poorly done, but wasn't given sufficient exposure that could hurt their reputation. Then they could produce an excellent album like Fireball, and its widely acclaimed.

Machine Head, Deep Purple's latest creation, is all rock. Hard driving rock which has been their preference for quite some time. In fact, hard rock was a change that came over Deep Purple ever since Ian Gilian (you remember, from Jesus Christ Superstar.) joined the group. Which has seemed to work out for the better for Deep Purple. They have risen from the mediocre to sublimity in terms of popularity.

Deep Purple usually start out every one of their albums with a hyped-up rocker and this is exactly the way they start out on Machine Head. Now the cut is well done and rocks up and down. Ian Gilian's vocals have gotten better ever since he ego-tripped as Jesus Christ. And more emphasis is placed on Jon Lord's keyboards which will be a characteristic throughout the album. Blackmore seems to be toned down on his guitar and is a bit stifled which is good in the sense that the group is working together better and is bad because Ritchie Blackmore happens to be a fine guitarist.

Maybe I'm a Leo, the next track on the album, seems to sound a great deal like an old Zeppelin track, How Many More Times. But that's okay in the sense that everybody rips off. I mean borrows from everybody else these days. Besides, when your rocking, anything is good if its well done and loud.

Pictures of Home, the next track, is one of the best the album has to offer. It's a fast-paced rocker with a fine melo-

dy, featuring a keyboard solo by Jon Lord, as well as a neat little guitar solo by Ritchie Blackmore, who is finally given room to breathe somewhere.

Never Before, last cut on side one, is a good example of the new cohesiveness that the Purple have found as of late. The song has two themes running through it, a very unusual feature for the hard driving Deep Purple.

Side two starts out with Smoke On the Water, another rocker that I swear I've heard before somewhere. What that's supposed to mean, I don't know. It's done well, but there is an abundance of that in every hard rock group around. It didn't affect me one way or the other.

Lazy. No Deep Purple aren't lazy. That's the title of the next track. It starts out with some nice organ work by Jon Lord, then it begins to rock like hell, with Ritchie Blackmore being given an opportunity to lay out some fine guitar work. The song is not a typical Purple-style number, if for no other reason than that keyboards are emphasized to a greater extent. The last track on the album is called Space Truckin, the best track on the album in my estimation. It rocks well, and can appeal to both AM and FM tastes. Ian Gilian comes off as trying to imitate Robert Plant in his vocal style.

All in all, the album is decent enough. It certainly isn't one of Deep Purple's best, but it stands as being put together well enough to win acclaim. And if Deep Purple can rock well, it doesn't really matter if its good or bad, now does it?

## EARTH II

BASILICA MF 1922

A hustling, bustling mood has prevailed in the rock world today, especially in Britain. I heard rumors about "The Super Group" which was being organized in England to record a studio album for the benefit of U.N.E.S.C.O. Of course I didn't believe the rumors for rumors like

that are flying around all the time. Then last week, my cousin in Toronto sent me an album, a double album at that, called Earth II. It looked inconspicuous enough: the cover has five teenagers looking up in the air, mouths open, with pennies falling into them.

When I opened the album I was shocked to see the personnel. Rod Stewart - vocals, Steve Marriot - harp, rhythm guitar and vocals, Jack Bruce - Bass and vocals, Eric Clapton - lead guitar and vocals. Peter Townsend - lead guitar, Keith Richards - Slide guitar; Carl Palmer - drums, Keith Moon - drums and incidental percussion and last but not least Keith Emerson on keyboards. Whew! Some lineup. It had to be a gag, for I still recalled how I got rooked on the Masked Marauders. As soon as I began to listen to it, I knew it was no gag. It was real. And what a record it is.

The musical quality of the set is excellent as you can well imagine, and what's even more surprising is that the record is not just a double super jam. The songs on the album are well written to say the least.

What a knock-out experience it is to see the names of two such super-stars as Keith Emerson and Peter Townsend, wizards in their own rites, writing a piece of music together. This is the combination on the first track of the album. Entitled Mohair, the song starts out with a slow, squeaking monstrous sounding duet between Keith Emerson on moog and Peter Townsend on lead guitar. Then the song changes pace disturbingly well, with Eric Clapton doing an acoustic guitar solo. Then, finally, the song moves into a fast rocking mood featuring a humming bass and a four-guitar harmony.

The next track on the album is called Nite-lode. It starts out with Steve Marriot blowing harp, and Rod Stewart harmonizing with the harp in his gruff voice. Then Marriot and Stewart harmonize unaccompanied by instruments and when those two harmonize you can feel the earth, moon and stars swimming



in your head. The number is a bluesy piece which breaks later on into a ragtime sound and then into a driving rocker. So much for side one.

Sides two and three are basically all shorter tracks. The best of these is Tool, a number written by Moon and Palmer which exhibits a percussion and bass line abundance. Another is Hanging, written by Richards, Stewart and Townsend which employs really brilliant guitar work with a fine focal by Stewart, adding to the wierd effect of the number. Another goodie is Harrassment, written by Emerson/Bruce/Marriot. The music is strange to say the least, starting out with a honky-tonk piano, and then breaking moods quickly with three recurring themes interwoven, each one separated by tiny keyboard solos. Marriot and Bruce don't do too bad a job at harmonizing either vocally or with guitars. Finally, the last of the shorts that is exceptional, is Field Whip written by Keith Richards and Eric Clapton. The song features Richards on slide guitar, Clapton on steel guitar and Keith Moon on Gongos. Plus some really wild lyrics. "The finger flicks the ashes from your incandescent eyes, your mouth moves zebra to a cliff, to rip their fates and die." Clapton's vocal delivers this surprising soft, and seemingly unmoved by the suggestion of his lyrics.

Side four is one piece called Wailing and Then . . . which is a story piece set to music, divided into three parts. The first part features Emerson, Townsend, Palmer and Burce presenting a somewhat classical rock piece which is superlative.

The second part features Keith Richards, Steve Marriot and Keith Moon as well as a surprise appearance by John Entwistle on bass. The piece is a bluesy arrangement which ends with screeching guitars with a backdrop by the London Symphony.

The third section features Eric Clapton, Jack Bruce and then a few surprises like Ginger Baker, Steve Winwood, Greg Lake and Chris Wood. The arrangement is the best of the three. A fading Cream tape is double tracked with an unorganized symphony like arrangement which breaks into a jazz piece featuring Winwood on piano, Moon on flute and saxophone, Baker on drums and Lake on bass as well as old Eric himself on a mel-low-soft sounding accoustic guitar.

I can't say much more except that its the most fantastic set I've ever heard. It's for the benefit of U.N.E.S.C.O. and it will be in the states in a couple of weeks. The list price of the double-record set is ten dollars, a small price to pay for such a record. It will be out soon, well worth waiting for.

## EMERSON, LAKE AND PALMER IN CONCERT

■ MICHAEL SAJECKI

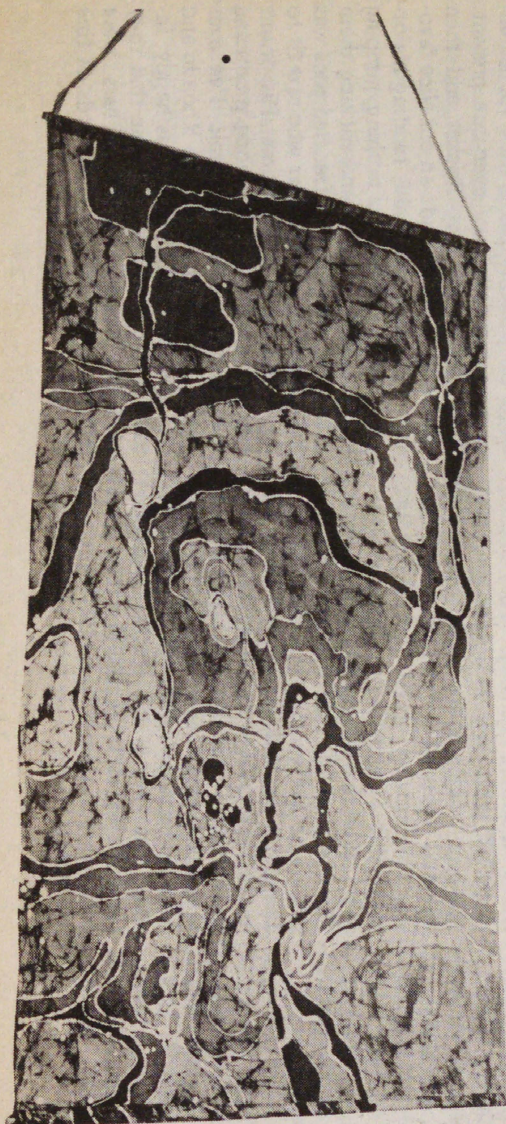
The evening didn't start out too well for us, for the hired gunmen at the entrances of the aud detected our well hidden booze and detached it from our persons. Oh well, you win some, you lose some. We went to our seats up in front and waited for a half an hour for the concert to start. At 8:00, the concert didn't start, as usual we waited another half hour. But I always say patience is a virtue.

At 8:30, things got under way. And when I say things, thats an understatement. For the first group that came to entertain us was Dr. John the night tripper and his people. I laughed myself silly when I saw old Doctor John himself, because his appearance was striking to say the least. He had a plumed war bonnet on his head, a rattle with antlers, a fur coat, moccasins, baggy bells, and a slopped up shirt as well as what appeared to be war paint on his face. He had a bag of fruits which he threw out to the audience, bananas, oranges, apples and such. I can't really say that I ever knew what Doctor John's musical style was, and his performance that evening did little to enlighten me. He and his band, which consisted of keyboard, bass, lead, drums and two really beautiful black girls did some really fine and welcome harmonies. Whatever Dr. John was doing, he was doing right for I found myself giving him standing ovations and yelling for an encore. Unfortunately I was only one of a few that desired this, for most of the audience was bored and anxiously awaited the arrival of Keith Emerson and company. Dr. John did a short encore and quickly departed.

We waited for what seemed like years, and at about 10:00 Emerson, Lake and Palmer mounted the stage. They started things off with their version of an Aaron Copeland composition. Hoedown which sounded really nice. From the way Emerson was moving about throughout the piece, like a demented madman wizard I could sense that it would be a good show. The group could sense the desire for Tarkus to be performed, and they did not disappoint us. They performed Tarkus in its entirety, and I swore myself up and down that I didn't have a tape recorder with me. Tarkus-live sounded at least twice as good as Tarkus on record. Once again, the group was ticking, awesome spectacles for all to behold, for their stage personality is tremendous. Carl Palmer in the middle of the stage banging wildly on

drums and consistantly changing the pace abruptly to alarm one pleasingly, with the percussive pitter-pattering he is so famous for. Greg Lake, standing at the right end of the stage, seemingly unmoved as he delivers his soft, imploring vocals which were often interchanged with a hard driving vocal and the bass guitar that complemented the rest of the group, sounded loud as a bell, well done nevertheless, and was never drowned out by Emerson or Palmer. And Keith Emerson, master of ceremonies, seemed to be all over the stage at once. The keyboard wizard did not seem to be imprisoned by his electronic equipment, rather he was right at home surrounded by his moogs, organs and amps. Constantly flicking switches throughout the concert, and twirling madly from keyboard to keyboard, he was a sight to behold. One of the highlights of the concert was when Emerson ripped the keyboard like device from the mood, during Tarkus, and jumped off the stage with it, into the audience and slid his hands up and down the instrument producing a maching gun effect, aiming it at spectators, as if he were shooting down clay pigeons. After Tarkus, it was Greg Laks's turn to shine as he performed Take a Pebble, his own composition. Improvizations on keyboard by Emerson added to the mellow mood that came about during the piece, and the boys wooed the audience by playing Lucky Man in the middle of Take a Pebble as well as their version of Hall of the Mt. King. For those who had not tasted enough moog, Pictures at an Exhibition employed a lot of moog throughout, coming off much better live than on record. After this, Emerson introduced a new number that would be on their next album, to be out sometime in June, a kind of Bolero piece, for which Palmer donned a set of earphones which later we realized was so he wouldn't be blown off the stage. Emerson played two moogs at the same time and a third moog harmony was blasting at us on tape. They left the stage but quickly came back for an encore to the delight of everyone present. They performed Nut Rocker and then moved into the Rhondo an old Nice favorite. Emerson went wild, twirling his organ around as if it were nothing, jumping on it, flashing daggers and sticking them into the keyboard. The frenzied pace was maintained by Carl Palmer who saw fit to do a drum solo at this time. His drums were connected to the moog producing the wierdest percussion solo I've ever heard. They finished out the Rhondo and left the stage. Everybody was happy, intoxicated by the music, music that they wouldn't soon forget; my ears were buzzing still for a day afterwards. A fine concert; a fine evening.



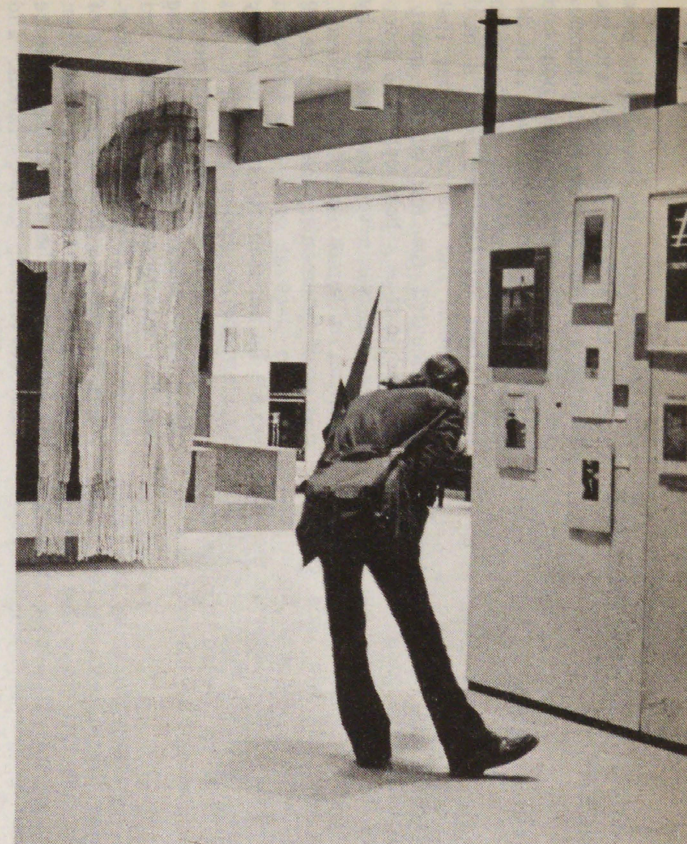


FIRESIDE LOUNGE  
12 NOON TO 7 PM  
THRU 23 APRIL



\* THE FAMILY  
BY JEAN LYON.

would do more for Universal Spring 72, a batik by Lu Licata, than my words. There are a good number of textiles - batiks, rugs, weavings in the show. I think that another category should have been included in the judging to allow for the diversity of media, but again the judges were adhering to a coding which is imposed by the art department. All of the works were



divided into either Fine Arts or Design, but the logic behind such a division seems to disappear - grouped under Fine Arts are photographs, sculpture, lithographs, stained glass constructions, paintings, pen & ink drawings and a bird with baby shoes; under design we have rugs, batiks, tapestry, plastic sculpture, jewelry, colored inks and prints.

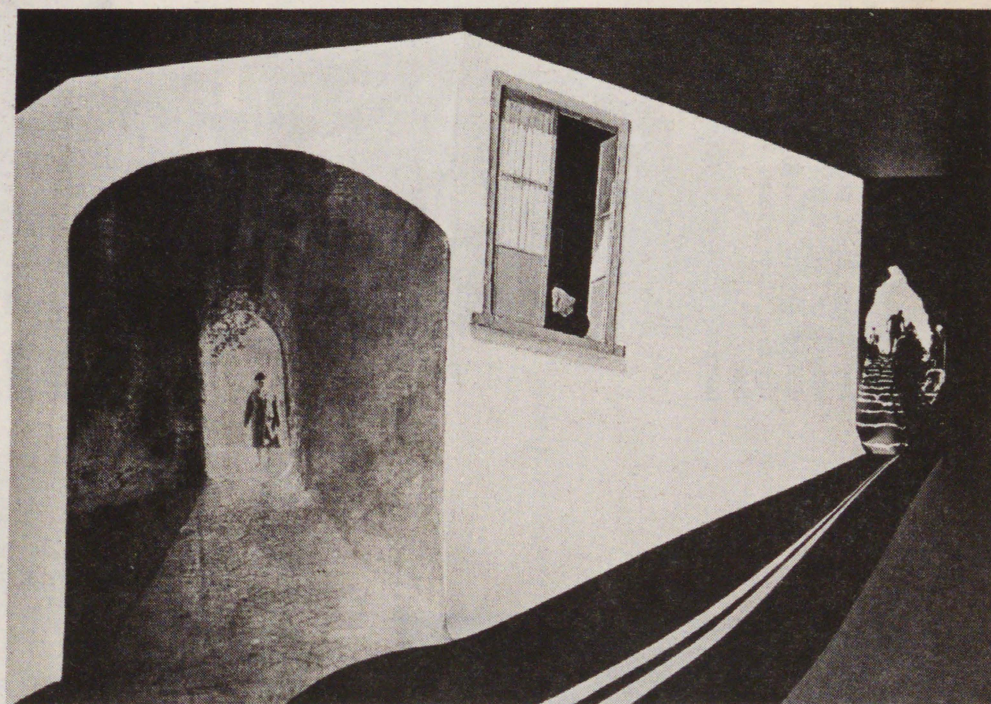
Robert Flock, Robert Freedlander and Rus Drisch were the judges and from my point of view they must have had a tough time deciding who to give what to. In fact the result of so many really fine pieces being judged together was that many went unrewarded and one received 1st prize in design when it was only interesting (Just Imagine: March '72 by Debra Schlessel).



# Fine Arts

## ALL

# Media Show



The above painting using acrylics, photographs on shaped canvas was one of the pieces which deserved notice. It is titled **SERIOUS NONSENSE 72** and knowing that it's Eric Chaffee's first painting makes it even more maddening to me.

Others which I really think deserve attention if walk through the exhibit are - **NUDE 1/72**, a lithograph by Peggy Yungue; **ALL PAINTINGS** by Michael Mogovero, maybe I was just in the mood for bright explosive paintings; Anthony Gorny's lithograph **AT A WINDOW**; Kathryn Hugenschmidt's photograph, **STEVEN HAS A BETTER IDEA**.

There were two outstanding pieces. They did not meet the quality of the rest of the show. Mary Carol Klaus's **SOUTHERN ESTATE** and Barry Jason Johnson's **BABY BLOCKS**.

I would recommend that you go to see the show as much as possible in all kinds of weather and under all sorts of circumstances. One's impressions change under the influences of the sun and the moon and depending on what your mood is upon entering. It's a fine collection of student work and GO before it's too late.





**michael  
tilson  
thomas**

NOTES ON AN AFTERNOON  
14 APRIL, 1972

"NO WHERE TO GO NOW"

"THE POSSIBILITIES LIE IN  
RE-INTERPRETING  
WHAT WE'VE GOT"

DIFFERENT MUSIC STIMULATES  
DIFFERENT PARTS OF YOU.

"MANY KINDS OF MUSIC  
WHICH ARE NEEDED"

ON WAGNER: "ARROGANCE  
OF POWER MOTIVES"

"TAKE INFORMATION  
AND THAT BECOMES  
PART OF YOU"

## theatre

PLAYING WITH STRINDBERG:  
AT THE STUDIO ARENA

■ GEORGE HOWELL

What a predicament! seeing a play you enjoy very much, seeing other reviewers saying basically what you want to say and then having to write a review with the production not so fresh in your mind. (For a good review, see Terry Doran's comments in the 7 April *Evening News*.) Such is the way of print.

The Repertory theatre of Lincoln Center's production of "Play Strindberg" by Freidrich Durrenmatt is a fine piece of ironic, almost slapstick comedy. The play takes the substance of Strindberg's tragedy "Dance of Death" and blows it out of proportions, until what has passed as a domestic failure in Strindberg becomes absurdly funny in Durrenmatt.

The situation: two people celebrating their 25th year of married strife, denying each other everything they can, have their fun and games disturbed by the visit of the wife's cousin. Wife and cousin take advantage of the husbands seizures to do a little strifing on their own, all which leads to more frustration and in-fighting. But the way it all happens! Really absurd.

Edgar (Robert Symonds) is a Swedish Teddy Roosevelt, swordswinging and contemptuous of everyone below him and envious of everyone above him, who gets his kicks out of a favorite dance (done to the tune of "The Entry of Boyars") in which he stomps around the stage with

his swordflying over his monacled, crew-cut head. Durrenmatt plays off of Edgar's dance fixation, letting him have a seizure as he dances, dropping flat on his back while his wife makes off with her cousin. Poor Edgar, totally incapacitated. To get her kicks, Alice pounds out a warped version of "the entry" while Edgar's feet wobble about helplessly on the floor. For the final three scenes, Edgar is flat on his back, calling out hysterically funny gurgles which only Alice can translate.



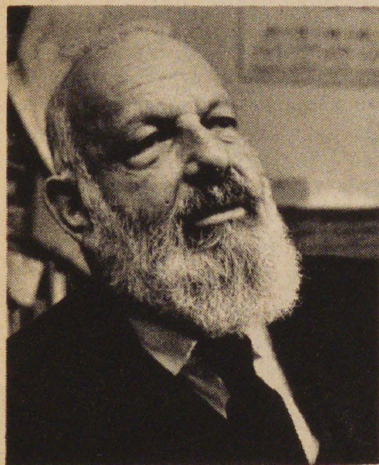
Hardly a decent way to treat a tragic figure. Robert Symonds was fantastic, taking away from good performances by Priscilla Pointer as tidy Alice and Ray Fry as Kurt, the cousin. One scene that was particularly funny had Edgar devouring a full meal, ripping chicken apart, gobbling down chunks of sausage, slobbering wine all over himself, and finishing it all off with an eloquent, self-rendering burp.

Staging was rather interesting. The set was a Victorian living-room (piano, reclining-movable sofa, telegraph set to keep in touch with the kids) sandwiched boxing arena floor canvas and sixteen overhead lights, for that ringside feeling. A stage manager announces each change of rounds with a bell. The actors each have a stool to sit on between scenes and warm up jackets, just like real boxers. Just from the set design, you can see that Durrenmatt is going to have some real fun with life's little uncertainties.

The production will run through 23 April. There's still time to catch it, folks.



# THE OWLS CORNER



• JOSEPH H. BUNZEL

## SUAVITER IN MODO, TENACITER IN RE

[OR SPEAK SOFTLY AND STICK TO YOUR POINT]

The story goes how a German came to Vienna and asked one of her *gemuetlichen Buerger*: where is St. Stephens?; whereupon the Viennese replied: Look mine Herr, can't you say: please? No, said the German, I'd rather not find it. This story illustrates the decay of simple forms of courtesy which is found all over, but also in many gruesome examples in our microcosm.

There seems to exist an all-pervading fear of being taken for servile when serving; many have a real horror of being taken for weak when giving; these obsessions take sometimes abstruse forms.

Item: [on the telephone] Dr. Soandso wants to talk to you; instead of: Dr. Soandso would like to talk to you when convenient. Or: Say, Joe, tell me... why not Professor Thisorthat can't you tell me... Item: phone calls are not returned; letters are addressed without Mr. Mrs. Miss. (or the new-fangled Ms. if one likes). Item: Without looking back, people are walking through swinging doors; a young, properly dressed student (probably a male) when asked: did no one ever tell you to look back before walking on? said: NO and walked on. All this and much more may sound very democratic, very "friendly" but it is simply very rude, and very, very unnecessary.

Thus, object and subject are confused. Any intellectual seriously concerned with the quality of life - a catch-phrase that has reached even high

quarters - is threatened by this formal dissolution of the bond of manners. Out of fear to appear snobbish, the worst snobbism abounds. Profane language in mixed company; why? to prove the virility of the speaker? or in a letter to the editor? by women? Why? Haughty egalitarianism: But these same men - and women - lack every shred of moral courage where it counts. What base caving in before the real or only assumed wishes of authorities; what second-guessing among students and faculty, and yes administration; what premature, unneeded, perhaps even unwanted self-censorship. What thought-control under the guise of cooperation and loyalty; what crude servility in the mask of academic freedom.

What does it all lead up to? an almost complete lack of consideration and a replacement of caring with assumptions. So raw are the nerve-ends; so wound the little egos that simple courtesy is taken for flattery, or for the wish to impress or for manipulation.

The bashfulness in showing true feelings, the inability to express them in a socially acceptable form, the almost complete lack of discipline, only replaced by barely hidden "self-control" or an outright blatant lie, makes it difficult for the vulnerable ego to navigate. A very small regard for the I and correspondingly an excessively high or low regard for the Other, makes for a completely distorted picture of the world in which we are traveling companions.

This is why manners, not mannerisms are important: they form a basis of tacit understanding of expected and acceptable behavior and a way out of the embarrassment of feelings and attitudes. Because attitude studies are a totally unreliable and deceptive yardstick for behavior to follow, they should have been abandoned long ago; but too many grants and reputations are based on their completion. Not the prejudice, the discrimination is what counts. Every sophomore KNOWS how to check the attitude scale; he knows what the nice decent liberal American attitude is supposed to be with respect to that particular area under study. Having run dozens of attitudinal surveys - always with these reservations, we have routinely indicated that the results are doubly treacherous: a) because attitudes do not tally with behavior, and b) because the greatest statistical sophistication does not avail if the data are raw approximations, at best.



## SEALS & CROFTS REVIEW

Strait Staff:

After attending the Seals and Crofts concert last week, I eagerly awaited your critic's review of the concert. However, I found my estimation of the group and Mark Kozlowski's to differ for the following reasons.

First, I would like to disagree with his statement that the reason the audience was quieted during the "religious" songs was because of boredom. I have been to concerts before in Buffalo when the audience was obviously bored and they let the performer know it vocally and verbally during the performance. Also, I don't know if your critic attended the discussion which Seals and Crofts asked the audience to come to after the concert, but there were about 300 "non-bored" people there. He should have come!

I also cringe at the statement that we have all become "used" to songs of peace just as we have become "used" to violence and war. Until man achieves peace, I only hope that there will be artists like Seals and Crofts concerned enough to remind us of our duty to our fellow man.

Finally, your critic seems to harp on the "unoriginality" of the group's songs and the "endings". If the song is really saying something, does it really matter? Seals and Crofts obviously have a firm belief in the possible "Unity of all men" which I feel was the outcome of this concert. Your critic may estimate this as a "good-time" but I would find a "good-message" more appropriate.

A confirmed fan-  
Ellie Smith

## THE WALLS OF ATTICA

Dear Strait People:

Your interview with the National Guardsmen at Attica in the latest issue [STRAIT 9 March] was just the kind of thing that should be done more often by both college and commercial papers; unfortunately, it isn't. We can all thank the few periodicals like yours which help to tear down the walls around the prison; and we can all help to fight for more information and more reform. Unfortunately, though, there is little we can do about the inevitable perjury and rail-roading that will occur when the McKay Commission opens up its investigations to the public (if it ever does).

I hope that you can continue to enlighten the public in this matter.

Peace,  
Richard Rafte

## WHY NOT MARTIN?

Dear Strait Editor:

Why haven't you as yet had anything on Martin Sostre, the number one political revolutionary Black militant prisoner in Western New York (& maybe the nation, world)? We dug your coverage of Attica. Really Right On! But what about home base? Angela Davis Defense is cool, but Sostre is a Buffalo radical and a Buffalo legal case.

Jerry Gross  
Vanguard Defense Committee for Martin Sostre

However, in the same way in which rituals are important for the religious, because they regulate relationships, certain minimal formal good manners are important for social relationships. They form the thread in the nation's cloak, keeping its body warm, so to speak. What the French with inimitable precision call: *politesse de coeur*, the courtesy of the heart, this saving grace, has been forsaken.

Surely one should have a viewpoint and stick to it firmly and without compromise; surely one should act on one's beliefs. But it can be done with dignity and even with elegance and wit. It can be done without deals and without brainwashing.

In fact, to the surprise of some of our readers, we are in favor of censorship under certain circumstances. Having written for eight years under an admittedly fascist regime, we know the difficulties and the small triumphs that come with the outwitting of the crude power of authority. The uniformed policemen in the theater sharpen the arrows of the political poet; it is not necessary to use crude language, it is actionable to use defamation.

Let us also praise, perhaps to the surprise of some, the notion of accountability for words and deeds. It is not liberty to call the president - any president - or official or private person names, virtually without having to fear retribution. It is not debate to debase an argument by strong meaningless cussing. It is simply bad manners and reminds us of nothing so much as the courtier of Louis XIV who said: you were rude Sire, *therefore* you were wrong.

It would keep tongues and tempers in check if everybody would know that within his society at least, he could be taken to task for his words. Of course it depends upon the concept of honor in each culture and subculture what constitutes a transgression and how a breach of mores is to be sanctioned. A court of honor exists in theory among scholars and physicians and professionals, but is used only in extreme cases of libel or defamation; But, if we could be certain of decent manners, we could breathe easier before going to a meeting and feeling a great deal better after it.

However, our inability to debate objectively and sharply has led to a wishy-washy acceptance of the unacceptable, a conforming to the modish, or, worst of all, to the self-censorship previously deplored.

Our text was taken from the great Latin jurists; they were quite aware of life and its vicissitudes; but they would recoil in horror at the lower depths to which their craft has sunk.



# circum locum

## ON GOING EVENTS 19 APRIL - 3 MAY CAMPUS

- Open Weekend at College Camp 21 April - 23 April, \$2.50 per student, details at Camp Board Office, Student Union.
- \* -Women in the Arts Festival - 21 April - 30 April. See these dates for listings of major events. Posters throughout campus for all events. All are free.
- \* -Art - Fine Arts Board presents "Multi-Media Show" through 23 April, Fireside Lounge, Union.
- Elections USG Primary Elections 10 am - 4 pm 19 April-25 April, Union Foyer; also 19, 21, 25 April at Scajagada Dining Hall 5-6:30 pm & 20 and 24 April in Moot Dining Hall.

## LOCAL

- \* -Theatre - "Play Strindberg" presented by Studio Arena Theatre thru 23 April.
- Music - Buffalo Folk Festival 21 April - 23 April (Friday - Sunday) SUNYAB \$10 for non-UB students for all three days. Highlights The Beers Family, Dave Bradstreet, Pat Sky. Info at Norton Union Ticket Office.
- Art - John Borge & Robert Chou of SUNYAB Exhibit of Sculpture thru 30 April, 2917 Main St., 4th Floor, 2-5 daily.
- Drama - Continuation of April Orgy at SUNYAB thru 28 April. See listings under individual days.
- Art - Ukranian Festival of Arts, thru 22 April SUNYAB 831-2738 for info.
- \* -Trial - The Buffalo 5 vs the U.S. Government continuing until who knows when. Federal Court House, Court St. Downtown. Events all through the trial every evening. St. Peter's Church, see individual dates for specific events.

## OUTSIDE

- Art - "1960's Continuum" George Eastman House, Rochester thru 1 May.
- Art - "Beyond the Frame" Memorial Art Gallery, Rochester thru 4 May.
- Art - "Art Without Limit" & "Come Ride With Me" Memorial Art Gallery thru 7 May.
- Art - Sculptures by Rodger Mack, David Gallery, Park Avenue, Rochester 22 April - 10 May.
- Drama - "MacBeth" presented by Brockport College, Brockport Fine Arts Building, 8:30 pm, Admission charge.

- Drama - "Fiddler On the Roof" presented by St. Francis High School Players. 19 April-23 April 627-2386 for info.
- Art Festival Spring Arts Festival, Villa Maria College, 20 April-30 April see individual dates for listings.

## WEDNESDAY, 19 APRIL CAMPUS

- Convocation - Jean-Francois Revel, author of Without Marx or Jesus, 8 pm, Union Social Hall, sponsored by USG Convocations Board.
- Art - Exhibition & Sale of Korean Art; North Wing 12 noon to 6 pm, also 20 April.

## LOCAL

- \* -Lecture & Poetry - Richard Howard, Pulitzer poet on "The Art of Erasure" 4pm Norton Conference Theatre; reading from his works at 8 pm in Norton 233. Free.
- Film - Soviet Film Dziga Vertov's "The Man with The Movie Camera" (1929) Norton Conference Theatre, 8 pm Part of EYE-CON '72. Panel Discussion to follow.
- Drama - Workshop with Nikos Psacharopoulos for advanced actors, Harriman Hall Theater, 10 pm (April Orgy).
- \* -Film - Mickey One starring Warren Beatty, directed by Arthur Penn, 6 pm Capen Hall 140, SUNYAB.
- Workshop - Unsell the War Workshop - St. Peter's United Church of Christ, Genessee and Hickory Sts., Buffalo. Workshop id coordinated by Buffalo Defense Committee. Will entail activities locally & nationally to unsell the war. 8:30 pm.

## THURSDAY, 20 APRIL CAMPUS

- Theatre - Casting Hall and Music Board in association with Speech & Theater Arts Dept. presents "Boys From Syracuse" musical by Abbott, Rodgers and Hart, directed by Donald Savage, conducted by Frank Collura, choreographed by Jean Sabatine. Admission Free. 8:30 p.m. Runs until 24 April. Upton Hall Auditorium. Casting Hall Office for tickets (6432).
- Art - Sale & Exhibition of Korean Art, South Wing Hall, 12 noon - 6 pm.
- Music - Steve Goodman sponsored by Student Union Board Coffeehouse Committee, 8-11 pm, Union Social Hall. Free.

## LOCAL

- Sports - Roller Derby playoffs, 6:30 pm, Memorial Aud.
- Lecture - Joseph Dapp of NYC Free Public Theater speaking on "A Popular Theater" 8 pm Harriman Theater (April Orgy).
- Video - NET Playhouse Biography Roberto Rossellini's "The Rise of Louis XIV" 8:30 pm, WNED-TV, Channel 17.
- Opera Studio "A Festival of Myths in Miniature" by Darius Milhaud.
- \* -Film - "Spellbound" (1945) directed by Alfred Hitchcock with dream sequences by Salvatore Dali, 7&9pm Capen Hall, SUNYAB.
- \* -Reading - John Hawkes reading his new fiction works, 8 pm, Diefendorf Annex I, SUNYAB.
- Discussion: Anti-War Activities of Flower City Conspiracy, sponsored by Buffalo Defense Committee, 8:30 pm, St. Peter's United Church of Christ.

## OUTSIDE

- Dance - Student Dance Concert, Hartwell Auditorium. Brockport Campus, 8:30 pm, Admission charge.

## FRIDAY, 21 APRIL CAMPUS

- Open Weekend at College Camp \$2.50 fro Fri.-Sun. includes all expenses. Further info & tickets at Camp Board Office, Student Union.
- \* -Women's Festival Opening Address "Is there a Female Aesthetic?" by Pat Mainardi, painter, 8 pm Union Social Hall.

## LOCAL

- \* -Film - "2001: A Space Odyssey" dir. by Stanley Kubrick, SUNYAB, Call for info also 22 April.
- Discussion - "Movements in Black Theater" with Ed Smith & Beth Williams of UB, 4pm, Harriman (April Orgy).
- \* -Drama - "Street Sounds" by Ed Bullins, directed by Ed Smith 8 pm Harriman Theater, minimum admission charge. (April Orgy)
- Video - "Orpheus" by Jean Cocteau channel 17 WNED-TV.
- Music - UUAB Folk Festival Begins - tent on Clark Gym Field, 7:30 pm, tickets \$10 for non-UB students thru 23 April. More info at Norton Ticket Office.





-Films - Buffalo Defense Committee sponsoring political & anti-war films by students & professionals. St. Peter's United Church of Christ. 8:30 pm

#### OUTSIDE

- Music - Eastman Percussion Ensemble, John Beck, conductor; Kilbourn Hall, 8:15 pm. Free.
- Music - Julie Budd, Nazareth College Arts Center, 8:30 pm.
- Film - "New Forms, New Rhythms, New Stresses" & "Art Nouveau" Memorial Art Gallery, Rochester, 8:15 pm.

#### SATURDAY, 22 APRIL

##### CAMPUS

- Women's Festival - Anselma Dell' Olio speaking on "Feminine Aesthetic" Union Social Hall.
- \* -Women's Festival - "Art from A Black Feminist's Point of View" Michelle Wallace, black poet and art critic.

##### LOCAL

- Film - "The Navigator" starring Buster Keaton & "College"; 8:15 pm, Museum of Science.
- Drama - The Latin American Fair of Opinion production of musical, 8 pm Harriman Theater, min ad charge (April Orgy).
- Music - Folk Festival Pat Sky and others; Clark Gym Field, 7:30 pm.
- \* -Food - All You Can Eat for \$2, First United Methodist Church, Baynes & Potomac; 5-7 pm.
- Drama - Villa Maria College Players present Evening of Repertoire, 8 pm Villa Maria Aud, \$1.

#### OUTSIDE

- Art - Opening of New Gallery- New David Gallery, 113 Park Avenue, Rochester, Free.

#### SUNDAY, 23 APRIL

##### CAMPUS

- \* -Women's Festival - Diane Wakowski, poet, reading from her works. Also Marjorie De Fazio. Comm. Center N.Free.
- Film - Strawberry Statement at 6,8 & 10 pm, Union Social Hall.

##### LOCAL

- Music - Nancy Wilson, Kleinhans Music Hall, 7 pm presented by Buffalo Festival.
- Film - "Two Tars" and "The Music Box" 4 pm, Albright - Knox Gallery Aud.
- Dance - World Premiere of "Peace Ballet" Boland Theater, Lackawanna.
- \* -Music - Buffalo Philharmonic Orchestra, Isaac Stern violinist & Michael Tilson Thomas, conductor, 2:30 pm, Kleinhans also 25 April 8 pm.

- Drama - "Medicine Show" 8 pm Harriman Theater, UB (April Orgy) also 4 pm on 24 April.
- Music - Folk Festival with Earl Scruggs & others. Clark Gym Field. 7:30 pm.
- Video - TONY AWARDS- 2 hour special on WKBW-TV Channel 7, 9 pm.
- Art - Student Art Show Opening Villa Maria College, Main Lounge in Library, continues thru 30 April.
- Music - Mozart Requiem 8 pm Kenmore Methodist Church with Chapel choir & instrumentalists from Buffalo Philharmonic.

#### MONDAY, 24 APRIL

##### CAMPUS

- Women's Festival- Black Drama Workshop, performance 8:30 pm, Upton Aud.

##### LOCAL

- \* -Video - "Black African Heritage - the Congo" psychological & physical explanation of African heartland, narrated by Julian Bond, WKBW-TV Channel 7, 8 pm.
- Video - "Of Human Bondage" by Somerset Maugham with Kim Novak, 11:30 pm, WKBW-TV, channel 7.
- Lecture - "Cultural Leisure through Art" 7:30 pm, Villa Maria Aud.

#### TUESDAY, 25 APRIL

##### CAMPUS

- Women's Festival - Folk Concert Terry Ber, Fireside Lounge, Student Union, 8:30 pm.

##### LOCAL

- Discussion - Women's Theater Council, 8pm Harriman Theater (April Orgy).
- Music - Isaac Stern at Kleinhans, 8 pm.

#### OUTSIDE

- \* -Music - Van Cliburn, pianist at Auditorium Theater, Rochester, 8:15 pm, admission charge.

#### WEDNESDAY, 26 APRIL

##### CAMPUS

- Theater - "Monica" by Pauline Macaulay directed by Brel Albert, Rockwell Basement theater, admission free, 7:30 pm.
- Women's Festival - Bici Forbes & Sidney Abbot presentation "The Art of Film Making" Assembly Hall, Student Union, 8 pm.

##### LOCAL

- Film - Jean Claude van Itallie's "The Serpent" 4 pm, Harriman Theater (April Orgy).
- Discussion - "Playwrights in Collaboration" with Susan Yankowitz & Jean Claude van Itallie. 8 pm Harriman Theater (April Orgy).
- Film - "Unsere Afrikareise" (1966) by Peter Kubelka 8 pm Albright-Knox Gallery Aud.
- Dance Empire State Ballet Co. presents "Copelia" 8 pm Villa Maria Aud. Free.

#### THURSDAY, 27 APRIL

##### CAMPUS

- \* -Theater - "Children's Hour" presented by Womens Festival and Casting Hall, directed by Caren B. Leonard, Upton Aud also 28 April. 8:30 pm.

##### LOCAL

- Music UB Orchestra, Pamela Gearhart, conductor, 8:30 pm, Baird Hall.
- Discussion Terence McNally & Peter Shaffer on "Comedy in the New Theater" 8 pm, Harriman Theater (April Orgy).
- \* -Video - "Life, Death and the American Woman" ABC documentary on American women. WKBW-TV 10 pm.
- Dance - The Royal Dance Theater Ballet Company at West Hertel Middle School, Hertel & Military, 7:30 pm \$1.



-Multi-Media Presentation "A Meeting of East & West" Villa Maria College, Room 203 at 11 am, 1 pm & 3 pm.

-Lecture - "Philosophy of Culture for the Future" delivered by Dr. Riepe, 2:40 pm, Recital Hall Villa Maria College.

-Food - International Dinner \$.50 5-7 pm Cafeteria, Villa Maria College.

-Music - Jack Brady, folksinger, Villa Maria College Cafeteria, 7:30 and 11:00 pm. Free.

#### OUTSIDE

-Opera - "Falstaff" by Verdi, Eastman Opera Theater, Rochester, 8:15 pm, free, also 29 April.

#### LOCAL

-Music - Buffalo Festival & Canisius present Lighthouse & John McLaughlin & the Mahavishnu Orchestra, Kleinhans, 8:30 pm.

-Film - "The Apple" and "Waterbirds" 4 pm Albright-Knox Gallery Aud.

\*-Music - Evenings for New Music 8:30 pm Albright-Knox Gallery Aud Admission charge.

-Music - Spring Concert, Instrumental & Vocal; Villa Maria College Aud, 8 pm, \$1.

#### SATURDAY, 29 APRIL

##### CAMPUS

-Conference - Workshops & discussions on Environment & Organizing sponsored by Coalition for a Better Environment. 12 noon thru 30 April. Contact CBE for further info & accomodation details.

\*-Women's Festival "The Respectful Prostitute" by Jean Paul Sartre, 8:30 pm.

##### OUTSIDE

-Music - All University Symphony Orchestra, U of Rochester, Strong Aud, 8:15 pm. Free.

#### FRIDAY, 28 APRIL

##### CAMPUS

-Women's Festival "Women As Playwrights" by Myrna Lamb, 7 pm, Fire-side Lounge, Student Union.

-Lecture - "Consumer Fraud: Are You Part of It?" presented by Earl Stackhouse of the FTC and Louis Meyer of FDA, 3 pm, Comm. Center South. Refreshments & discussion will follow in Caudell Hall, Grant Lounge.

##### LOCAL

-Music - Three Dog Night, 8 pm, Memorial Aud. Buffalo Festival.

-Discussion- Wrap Up of April Orgy with UB's professor of Drama "What is there to learn from Orgys?"

#### SUNDAY, 30 APRIL

##### CAMPUS

-Women's Festival - Day Long Feast in Delaware Park.

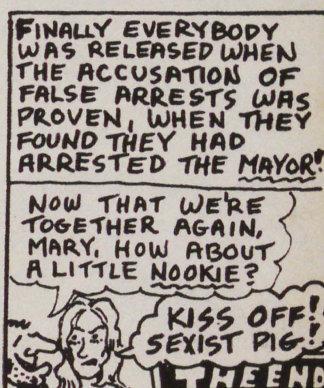
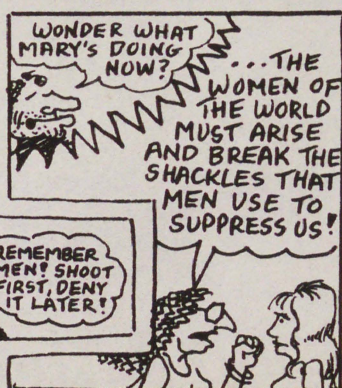
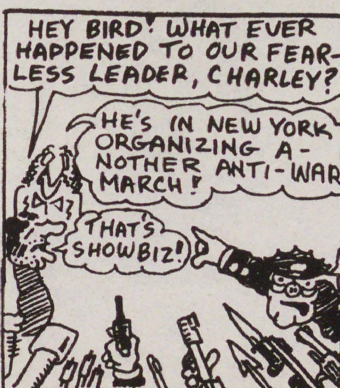
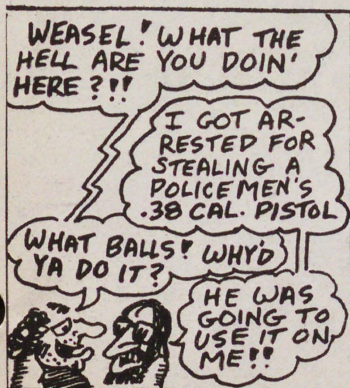
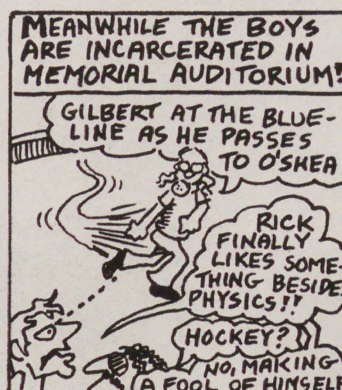
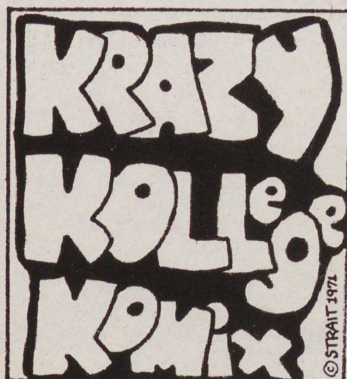
-Film - Rachel, Rachel 7&9 pm Social Hall.

##### LOCAL

-Film - "Collages & Boxes" by Joseph Cornell, 8 pm, Albright-Knox Aud. Part of EYE-CON '72.

#### WEDNESDAY, 3 MAY

-Film - "Collages & Boxes" by Joseph Cornell, 8 pm, Albright-Knox Aud. Part of EYE-CON '72.





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*poetry reading*

ON

WEDNESDAY, APRIL 26, AT 8 PM

AT

BUFFALO STATE COLLEGE

IN

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george howell  
michael sajecki

robert litzenberger  
christopher sajecki  
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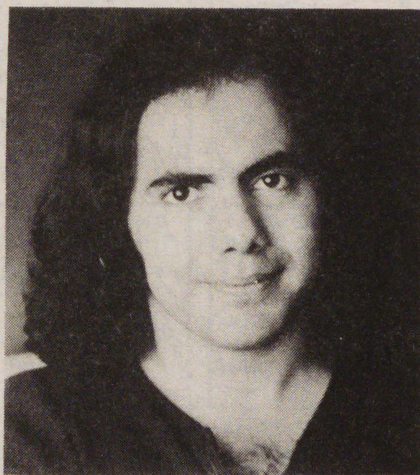
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